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## Architecture for a Simulated World

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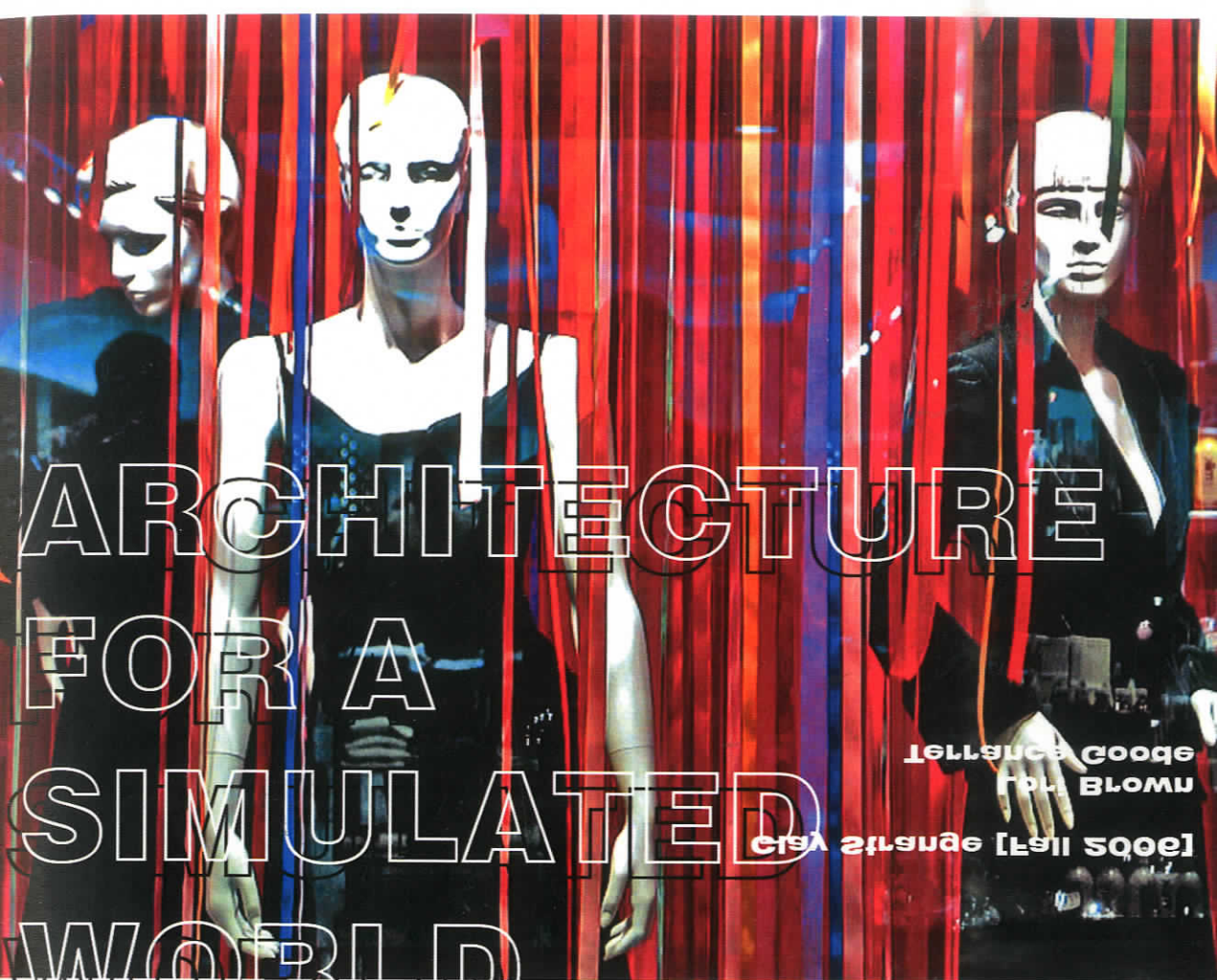
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# ARCHITECTURE FOR A SIMULATED WORLD

Terrance Goode  
Lori Brown

Clay Strange [Fall 2006]

**Clay Strange [Fall 2006]**

**Lori Brown  
Terrance Goode**



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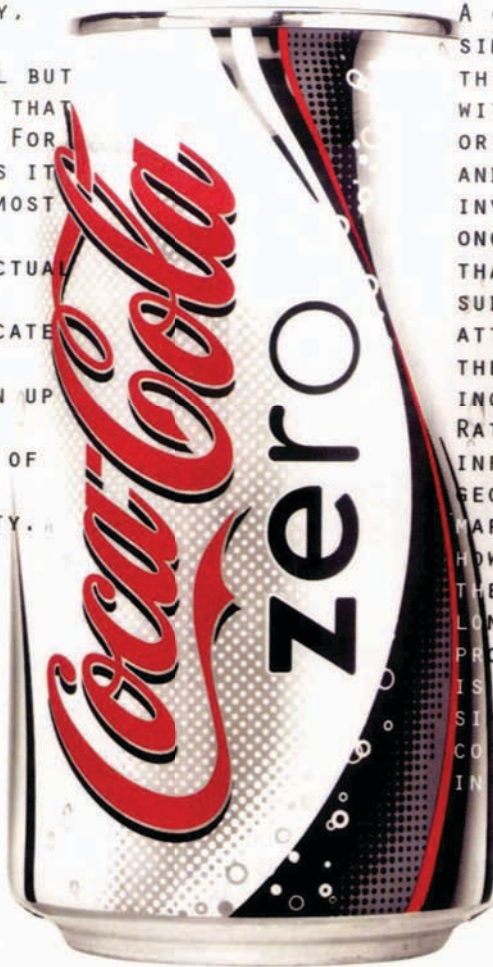
It blurs the wind.





## SIM.U.LA.TION:

AN IMITATION, A COPY, THAT EXHIBITS THE SYMPTOMS OF THE REAL BUT LACKS THE SUBSTANCE THAT THE REAL CONTAINS. FOR EXAMPLE, THE MAP, AS IT WAS UNDERSTOOD FOR MOST OF HISTORY, WAS A SIMULATION OF THE ACTUAL PHYSICAL EARTH THAT ENDEAVORED TO REPLICATE THE ORIGINAL WITH INCREASING PRECISION UP UNTIL ITS ULTIMATE VICTORY IN THE FORM OF THE DIGITAL: GOOGLE EARTH.(MASS. IDENTITY. ARCHITECTURE.)



## SIM.U.LA.CRUM:

A COPY, LIKE THE SIMULATION, BUT IN THIS CASE A COPY WITHOUT AN ORIGINAL.(SIMULACRA AND SIMULATION) TO INVOKE THE MAP EXAMPLE ONCE AGAIN, CONSIDER THAT OF A SUBWAY. A SUBWAY MAP NO LONGER ATTEMPTS TO REPLICATE THE CITY IN EVER INCREASING DETAIL. RATHER, THE SUBWAY MAP INFORMS A NEW GEOGRAPHY. SUBWAY MAPS COMPLETELY CHANGE HOW ONE EXPERIENCES THE CITY. IT IS NO LONGER ABOUT PROXIMITY, RATHER, IT IS ABOUT VECTORS. THE SIMULACRUM DOES NOT COPY REALITY, IT INFORMS IT.

Made Possible by  
Contributions from  
the Following:

**Kyung-Ha Lee**  
**Lori Brown**  
**Terrance Goode**  
**Scott Ruff**

## IM.AGE:

A TWO-DIMENSIONAL REPRESENTATION: A TOOL FOR VISUAL COMMUNICATION. IMAGES ARE LIGHT AND FLUID; INSUBSTANTIAL AND MADE OF LIGHT. THEY EMBODY INSUBSTANTIALITY, TEMPORALITY, AND SUBSTANCELESSNESS. HOWEVER, ONE SHOULD NOT CONFUSE THE IMAGE WITH A SIMULATION OR SIMULACRUM. ALTHOUGH IT OFTEN DOES SERVE AS THE COMMUNICATION DEVICE FOR THE ABOVE, ITS EXISTENCE DOES NOT NECESSARILY DICTATE ITS CHARACTER. JEAN BAUDRILLARD WRITES:

THIS WOULD BE THE SUCCESSIVE PHASES OF THE IMAGE:

- IT IS THE REFLECTION OF A BASIC REALITY
- IT MASKS AND PERVERTS A BASIC REALITY
- IT MASKS THE ABSENCE OF A BASIC REALITY

- IT BEARS NO RELATION TO ANY REALITY WHATEVER: IT IS ITS OWN PURE SIMULACRUM.(SIMULATIONS)





## Contention

Jean Baudrillard believes that globalized society is producing a culture where simulation is supplanting the real. Although the simulation was originally derived from the real, it is now the real that is being derived from the simulation. This is a simulacrum: the copy with no original, the copy that conceals no truth, for in fact there is none to be concealed.

Simulations and the images that express them are pervasive in our built environment. They are used as tools for communication and advertising, and they even inform our identities. They float through the air on wireless internet and cell phone communication, satellite signals, and in a variety of other ways. They have become a fundamental tool in the way that our society expresses itself and in how we contextualize our lives. "The image [is] a powerful industrial communication system capable of producing cultural models and mass identity." (Mass Identity Architecture)

Architecture is one of the primary engagers of the simulation. Buildings like the Egg of Winds, the Sendai Mediatheque, the Centre Pompidou, and the Fondation Cartier become iconic because of facades that are, in truth, images. Virtual images, simple reflections, or the spectacularization of their inner workings into two-dimensional animations, simulate reality for all to see. These images can be understood as copies of reality that manifest themselves in various stages of oblation from the original.

A simulation is empty. When one simulates a cold, for example, one replicates the symptoms of being ill without actually being so. A simulation is the appearance of a reality without the substance of that reality. What is the nature of an architecture that reflects such a society?

***It is the contention of this thesis that such an architecture should be light and insubstantial, like a simulation. Architecture should appear ambiguous and fleeting.***



## Project Topic

It is important to emphasize that this will not be a temporary structure. Rather, this will be a structure that is ever-present while exhibiting the characteristics of a simulation. A simulation has all of the characteristics of the real but with none of the real's substance. Therefore, this project will focus on visually minimizing its substantiality. The overall feeling will be of lightness, and the building's imposition on the site will be minimized. The facades will be understood as images that are simulations of reality.

The building will be positioned on the site in such a way that the broad façade is facing the square. Each façade will be designed in a different way to emphasize it as a two-dimensional image rather than one side of a volumetric. A volume tends to have the same characteristics on each side since it is materially uniform. By designing each façade differently, the façade becomes like a decal. One thus perceives each facade as being a two-dimensional image.

The first façade will yawn open to expose the insides of the building. People will be animating this façade with their activity inside. Elements within the building will be sensationalized to form a backdrop for these activities. The form of the escalator will further emphasize the human activity thus projected by ferrying the "actors" from floor to floor: stage to stage.

The second will make use of reflection and transparency to call into question what is real and what is simulated image. It will extend beyond the mass of the building so that it holds the sky and surrounding environment within its frame. Thus, it will put the surrounding environment into ambiguity as well. Objects set before it will be repeated in image form, and the ambiguity between where the façade is transparent and where it is reflective will make one wonder which objects are real and which are simulations.

The third will be a digital façade that engages images that the media produces. This façade will be a net that catches images floating through the air. Signals transmitted via wireless internet and satellite signals will be caught and displayed on this façade, exposing the simulated world that we spend so much of our lives in: the digital world.

The massing of the building will not fill up the whole site. Rather, it will fill up one arm of the L-shaped site and the other arm will remain open but it will be renovated so that it is more than just a patch of asphalt. Temporary programs originating from the building will expand into this zone throughout the year, but they will take different forms according to the season.

The interface between ground and building will be critical. This juncture will be treated in such a way as to give the illusion that the building has almost no weight at all. It will appear as if a strong gust of wind could blow it away.

To make this idea even more clear, the use of holographic projection screens will be employed on the facades. Floating images will appear and disappear on these glass surfaces, as ephemeral as ghosts. These images will reflect internet usage in and around the building.



## Site

The investigation will take place in Manhattan for reasons of density. It has to take place within an urban context that is rich with people and that supports an urban structure that will make the idea of display relevant.

Union Square makes an ideal site for this. The very location in Union Square necessitates the design's ephemerality. Among the sites investigated, its visual culture had the most potential to engender the sort of intervention that is proposed here. Union Square is in the process of developing the idea of the spectacle, and the facade of the DSW store is already beginning to engage issues of display in a very convincing way. It is operating in ways similar to Toyo Ito's Sendai Mediatheque (though of course not with the same surgeon-like specificity).

Also, Union Square boasts a superb site: a bare patch of asphalt that is currently used for a temporary market that sets itself up there four days a week. While the market is there, the undeveloped asphalt surface goes unnoticed, but when the market is gone, it reveals itself as an eyesore. Why can't this site be developed into something more worthy of one of Manhattan's major public spaces? The market will not be displaced by this development, but instead incorporated into it programmatically as an expression of the insubstantiality inherent in the idea of "simulation."



## Program

There will be two programs at work that support the mentioned contention. They will embody ideas of simulation and/or of lightness and temporality.

The first of these will be a Center for Visual Media Interaction. However, instead of using computer screens, the activities of users online will be projected onto the glass façades of the building. These holoscreens will be touch sensitive as well, so the users will actually be interacting with the façade from the interior. From the outside it will be very interesting to watch these users adorn the facade with their activities. In this way the image of the virtual world becomes the image displayed upon the façade. The semiotic relationship between the façade and the activities within is preserved. The Center for Visual Media Interaction program comes to be understood as the virtualization of three-dimensional space. Indeed, wireless internet floods the building. It is a space permeated by the virtual.

The second major program will be a space that simulates the greenery of the park. This greenery will add to the already ambiguous relationship between the real and the simulated. The façade will both reflect the actual park and at times give way to the interior which itself houses plants. But these are not real plants. These are simulated plants. Raised and grown in laboratory conditions, they are then dissected and drained of all their water. They are then refilled with something similar to embalming fluid and reassembled to resemble their original form only without the roots. These simulations can then be bolted directly to the floor. (Mutations) They are eternal and require neither maintenance nor the floor depth for root structure that their real counterparts would necessitate. This simulated park also houses many other minor programs, chief among which is a restaurant, thus ensuring its utilization during summer months as well. Perhaps during this period the façade could open up to allow connection between inside and out. In this way diners sit on stage before a green backdrop, even in the dead of winter. During the summer it adds to ambiguity and during the winter it emphasizes the artificiality of the simulation. At night it lights up and strangely colored lights make the simulation even less real.

Not only would it be a crime to take space away from a public activity like the outdoor market (given its existence prior to the intervention, not to mention the increasing exclusiveness of Manhattan) but it is in fact desirable to incorporate it, given its temporal nature- it only operates four days out of the week and only for a limited daily timeframe. This, in addition to other drifting types of programs will be incorporated into the Simulated Park. The market will flow in and out with the seasons. The Simulated Park will be a stage for drifting performers just like the real one is, only here their activities will become part of the image which is the facade and they will be on display for all to see. Both main programs will continue to function twenty-four hours a day, but the emphasis on the visual that this building embodies will mean that the programs wax and wane on a daily basis because of changing levels of activity.

What remains of the site where the massing of the building does not exist will continue to serve the temporary market as well as the periodic political demonstrations that Union Square is known for. This "Gathering Container" will become the space for an audience while the facade of the proposed intervention becomes the stage. However, during the winter when the market shrinks and moves inside the building, this open area will become an Ice Skating Rink. The Ice Skating Rink is a temporary program that emphasizes display. The surface of this ice skating rink will become another screen where images are projected. Skaters will be able to watch the professionals that they try to emulate as they practice on the ice. These images may find their way into programs that take place here during other times of the year too.



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Centre Georges Pompidou

From Wikipedia, the free encyclopedia  
(redirected from Centre Pompidou)

It has been suggested that *Musée National d'Art Moderne* be merged into this article. Please see the discussion page.

The Centre Georges Pompidou (constructed 1971–1977 and known as the Pompidou Centre or Beaubourg area of the 1<sup>er</sup> arrondissement of Paris, near Les Halles and the Marais).

It houses the *Bibliothèque publique d'information*, a vast public library, and the Musée National d'Art Moderne. It is known locally as **Baubourg**. It is named after Georges Pompidou, who was president of France from January 31, 1977.

**Contents** [hide]

- Design
- Musée National d'Art Moderne
- Bibliothèque publique d'information
- Stravinsky Fountain
- Place Georges Pompidou
- Public transport
- Miscellaneous
- External links

**Design**

Designed by Renzo Piano, Richard Rogers, *Sue Rogers*, Edmund Hoppold, *Kristin Mills* and distinctive, it has been described by critics as "an oil refinery in the centre of the city". In the however its unique appearance has become more accepted. The coloured external piping is conditioning ducts are blue, water pipes are green and electricity lines are yellow. Escalators for the underground areas. Even the steel beams that make up the Pompidou Centre's frame.

The intention of the architects was to place the various service elements (electricity, water and air conditioning) on the outside of the building, freeing interior space for the display of art works. The pipes and ducts are all color-coded: blue for air, green for water, red for elevators, yellow for electricity, gray for corridors and white for the building itself.

Centre Pompidou

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Centre Pompidou

Great Buildings

Architect: Rogers and Piano

Location: Paris, France

Date: 1972 to 1976

Building Type: modern art museum

Construction System: high-tech steel and glass

Climate: temperate

Context: urban

Style: High-Tech Modern

Notes: The 'Centre Georges Pompidou', or 'Pompidou Center', formerly 'Centre Beaubourg'. Massive structural expressionist cast exoskeleton, "exterior" escalators enclosed in transparent tube. Designed by the collaboration of **Richard Rogers** and **Renzo Piano**.

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Centre Pompidou (Beaubourg)  
Centre National d'Art et de Culture Georges Pompidou

building type

library  
Museum

architects

Renzo Piano  
Sir Richard Rogers  
Ove Arup & Partners (engineer)  
Peter Rice (engineer)  
J.F. Rodin

address

Beaubourg - Département 75  
Paris-4e  
Place Georges Pompidou  
directions: (19, Rue Beaubourg; Rue Martin; Rue du Renard)

map/aerial view

Centre Pompidou, Paris  
Renzo Piano and Richard Rogers 1977

galinsky

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Centre Pompidou (Pompidou Center)  
19 rue Beaubourg  
75004 Paris  
France

Renzo Piano and Richard Rogers 1977

The Centre Pompidou is something of a victim of its own success. It was much criticized for requiring temporary closure for a major renovation after only twenty years' service, but this is at least mitigated by the volume of people it has been required to host: over 25,000 per day, compared with the 5,000 anticipated. And if its massive, brightly colored, maverick form looks less radical today, that's because of how much its revolutionary hi-

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Centre Pompidou

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Open Hours  
11a-10p W-M  
http://www.centrepompidou.fr/

Overview  
Commonly known as the Beaubourg, this distinctive building was commissioned in 1965 by the then President Georges Pompidou, and opened in 1977. Most Parisians were initially... more

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Centre Pompidou

Beaubourg-Les Halles  
Paris, France

Contributed by Project for Public Spaces

"I should passionately like Paris to have a cultural center which would at once be museum and center of creation" George Pompidou, 1969

Why It Works

The Centre Pompidou's success stems from its array of activities- attracting not only one time tourists, but Parisians and locals to its complex. The building houses not only a collection of multi media modern and contemporary art, but is also the site of conferences and performance, several children's play areas, a library of public information, a current affairs room, a replica of

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Centre Pompidou

In 1969 French President Georges Pompidou launched the idea of creating a new cultural institution in Paris dedicated to modern art.

Functional Design

In 1971 a competition for this new cultural center attracted 650 entries. The winning project, submitted by the architects Richard Rogers, Renzo Piano and Gianfranco Franchini broke with architectural conventions by moving functional elements such as escalators, water pipes and air conditioning to the outside of the building, freeing interior space for the display of art works. The pipes and ducts are all color-coded: blue for air, green for water, red for elevators, yellow for electricity, gray for corridors and white for the building itself.

Functional Design

The construction of the glass and metal building in the centrally located Beaubourg neighborhood ran into a lot of opposition from people who disliked the idea of an "oil refinery" in a historic district. But when the museum opened in december 1977, it became an instant success: originally designed to accommodate some 5,000 visitors per day, the Centre Pompidou has been welcoming over 25,000 visitors per day making it one of the most visited attractions in Paris.

More Than a Museum

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Centre Pompidou  
Musée national d'art moderne  
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Commanditaire : Pompidou Georges

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Sites en relation : Ancienne Expo du MoMA QNS, Exposition Matisse Picasso, Musée d'Art Moderne de la Ville de Paris, Musée Picasso, Place Edmond Michelet, Place Georges Pompidou, Place Igor Stravinsky, Rue Aubry le Boucher, Rue Beaubourg, Rue Beaubourg



# Sight seeing



The cultural and artistic center named after Georges Pompidou and strange architecture (designed by architects Richard Rogers and Renzo Piano) with great difficulty into the rhythm of daily life its stairwells were all stuck onto the outside to gain more space. The building daily is astounding, and for many years it has been a landmark. The Pompidou Center is the home of, among others, the Louvre. The Pompidou Center is the home of, among others, the Louvre. The Pompidou Center is the home of, among others, the Louvre.

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Centre Pompidou Website

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Page B1.1 03 December 2003

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### Systematic Centre Pompidou

by Leonard R. Bachman

The "high tech" style in architecture is easily identified by its imagery — revealed structure, exposed ducts, and machine-precision aesthetics. These modes of exposing hardware and refining the details of connections have made other new exploration necessary. As long as ducts and diagonal bracing were covered over by smooth finish materials or buried in basements and floor-ceiling layers, architects were primarily concerned with their physical requirements for space.

But when these elements became glamorized parts of occupied rooms and public street elevations, greater care was given to how they worked, what they did, how they were deployed, and what potential for architectural realization lay in their essential characteristics.

One of the first examples of the high-tech style was the **Centre Pompidou**, a museum and cultural center in Paris designed by **Richard Rogers** and **Renzo Piano**. The center is situated on a five-acre (two-hectare) plaza between the **Louvre** and



Centre Pompidou in Paris, designed by Richard Rogers and Renzo Piano. Photo: Leonard R. Bachman



East service wall seen from Rue du Renard. Photo: Leonard R. Bachman

Centre Pompidou

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### Centre Georges Pompidou

#### Centre Georges Pompidou

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### Centre Georges Pompidou

It has been suggested that *Musée National d'Art Moderne* be merged into this section. (Discuss)

The Centre Georges Pompidou (constructed 1971-1977 and known as the Pompidou Centre in English) is a building in the Beaubourg area of the *Ile de France* of Paris, near Les Halles and the Marais.

It houses the Bibliothèque publique d'information, a vast public library, and the *Musée National d'Art Moderne*. Because of its location, the Centre is known locally as Beaubourg. It is named after Georges Pompidou, who was president of France from 1969 to 1974, and was opened on January 31, 1977.

#### Design

Designed by Renzo Piano, Richard Rogers and Gianfranco Franchini, the building structure is very distinctive: it has been described by



EVEN IF YOU HAVE NEVER BEEN TO THE POMPIDOU CENTER, CHANCES ARE THAT YOU HAVE ALREADY FORMULATED AN IDEA IN YOUR HEAD OF WHAT IT IS BASED UPON THE IMAGES, BOTH VISUAL AND NON-VISUAL, THAT YOU HAVE ENCOUNTERED. ITS EXISTENCE ALMOST DOESN'T MATTER. IT IS FOR THIS REASON THAT SOME ARCHITECTS TODAY ARE NOT CONCERNED WITH WHETHER OR NOT THEIR WORK IS ACTUALLY BUILT. THE BEAUBOURG HAS BECOME ITS OWN IMAGE. ITS IMAGE IS MORE REAL THAN ITS REALITY.

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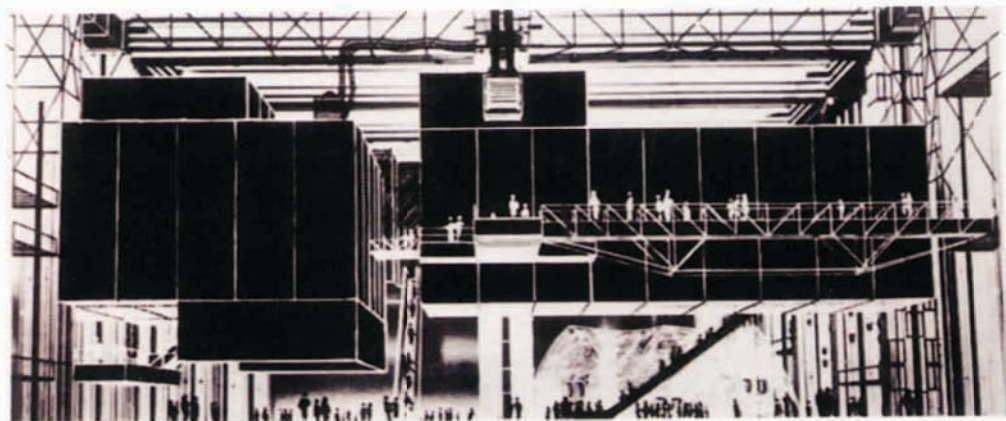
# The Lessons of Le Centre Pompidou: How the Simulation Managed to Replace Reality

## Destination Architecture

The Centre Pompidou is an example of architecture that certainly engages issues of display, but also unintentionally engages issues of simulation. Renzo Piano and Richard Rogers did not know what they were creating when they designed it in the seventies, but thirty years of social evolution and retrospection have revealed its nature.

Jeffrey Kipnis would attempt to familiarize it with other projects that one could read as belonging to the same lineage. It was to be an architecture that was flexible and could change according to specific conditions. The interior is a free plan and is therefore infinitely flexible. It can accommodate any program. Jean Nouvel's Fondation Cartier is a descendent of this design, as are many other designs, and not all for the same reason. There are "no fixed vertical interruptions from structure, mechanical services or movement to limit the user's freedom." (Rizzoli) If it looks a bit like Fun Palace, by Cedric Price, its because Rogers and Piano were influenced more by British architects like Archigram than by the local French Situationists. (The Glass State) And at first glance it is fairly obvious that the Fun Palace is in fact the Beaubourg's predecessor. But there are some ways in which the two do not add up.

First is the philosophy behind what constitutes flexible space that can accomodate finite, changing programs. The Fun Palace was governed by the philosophy that temporal programming called for impermanent, changing architecture. The interior of the design was to be composed of pieces that could be taken off, reattached; built and rebuilt. This changing architecture would transform itself in the name of providing different spatial configurations for programs that would come and go like the wind. The Centre Pompidou was conceived in this way as well but in the end, moving



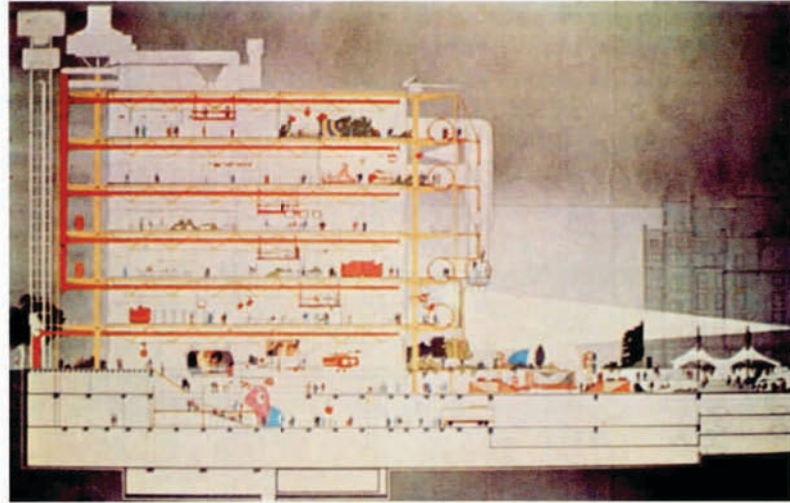
parts were not part of the design. Instead, the philosophy behind it came to resemble another precedent, the National Gallery. It was the national Gallery that first introduced the concept of a plan without obstacles. The philosophy was one of infinite flexibility through a completely open plan, though the architecture itself was quite permanent. The Centre Pompidou thus belongs to a lineage which contends that permanent architecture can paradoxically embody fleeting temporality.

Second is the treatment of objects like the escalator and structural members. The Fun Palace was conceived of as a three dimensional field that was established by the structural system. The flexible changeability of the objects located within was the vehicle through which flexibility could be accomplished. But the beaubourg, promoting the open-plan argument, declaring that it is in fact nothing, rather than everything, moves objects such as the escalator and the structural members to the outside of the plan, just as in the National Gallery (though there is no escalator in the National Gallery). Such objects are seen as an impediment rather than a tool.

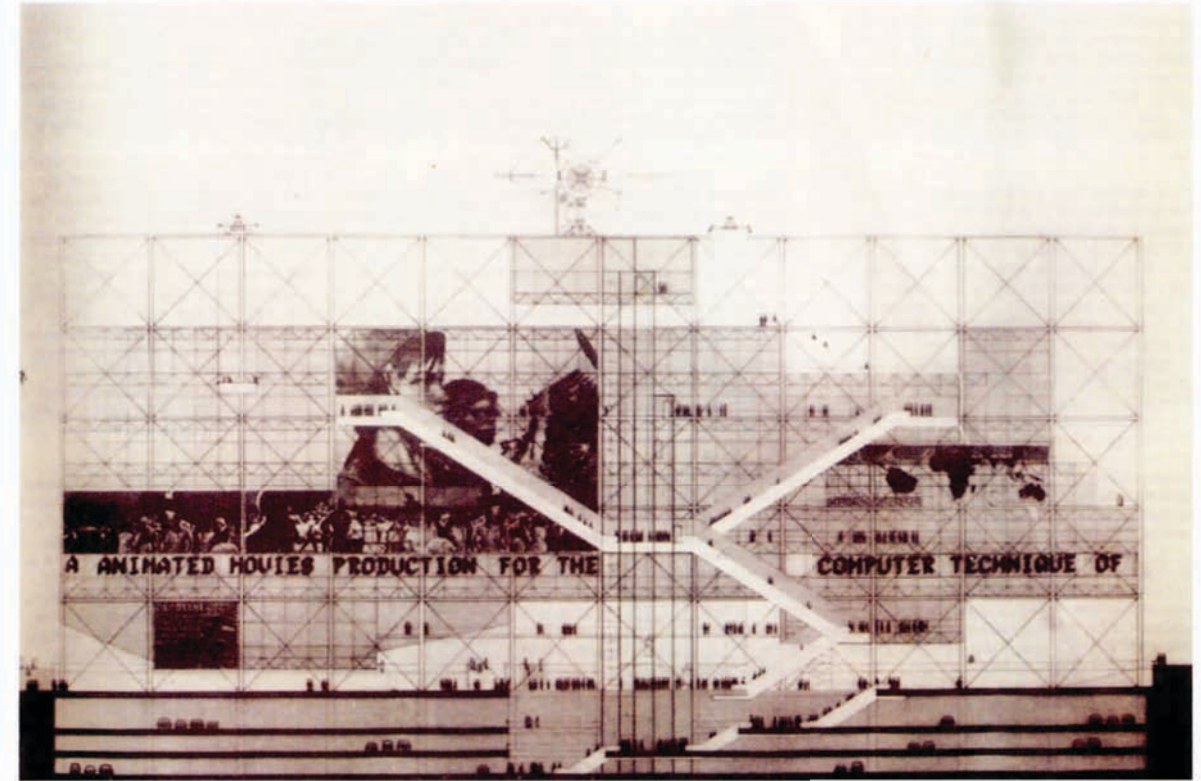
It is for these reasons that one cannot say that the Centre Pompidou is completely derived from the Fun Palace. While the beaubourg certainly owes its spectacular quality to Fun Palace, the concept of space that it employs comes much more from the National Gallery (and is, as with the latter, an exposition of new technologies). It is a combination of the two that created the beaubourg.

As with the Fun Palace, the facade becomes a screen, a display, for everyone inside, the truth of which is testified by the architect's own assertion that "the framework must allow people to perform freely inside and out..." (Rizzoli). And so, the Pompidou Center is in fact a mutation of the original into something entirely new. The building is (conceptually) a volume onto which things can be clipped (Rizzoli). Being at once empty, as a result of the free plan, and yet dependent on spectacular objects like the escalator for display purposes, the building is "inside out". The inside is devoid of any content whatsoever while all the infrastructure that we would normally expect to find there is clipped onto the outside of the building like it had been designed by archigram.





Where did the Centre Pompidou come from? It was designed for a competition, the result of which was announced in July of 1971. The building itself was opened in January of 1977. The concept was "A live centre of information, entertainment, and culture...both a flexible container and a dynamic machine...aimed at attracting as wide a public as possible by cutting across the traditional cultural-institutional limits." (Rizzoli) The project was designed to promote public involvement and a center for both tourists and people, a "dynamic meeting place." (Rizzoli) So the cultural implication, from the beginning, was democratic. This was a building paid for by the government for the people. But it was more than that. It was a building that anyone could enjoy. This is why, architecturally, there are two kinds of descendants from this building. Jean Nouvel's Fondation Cartier is in the first category of these, and it is easy to see why. But in the second category we have projects like Frank Gehry's "Disney Concert Hall" and DestiNY USA: "Destination Architecture", as the mainstream calls it. The Beaubourg is the first of these as well. It is the first "Destination Architecture" because it was designed to be appreciated by absolutely everyone.



"Beaubourg is the meeting of the tastes and preoccupations of a president and the aspirations, still latent, of the French people." (Rizzoli)

"...the building is seen as an object which is accessible to everyone, and which can be appropriated by the public." (Rizzoli) Naturally, lightness and penetrability are important as well, but it is these qualities in particular which prompted Francesco Proto to write: "[The façade is] an

invitation to collective rape: the building exposes its hymen to be rent to the bitter end..." (mass. Identity. Architecture) He is writing in opposition to the loss of the semiotic relationship between the interior of the building and the façade. The façade no longer has any meaning- it is only a screen upon which one can see an image. But that does not matter at Beaubourg because it is an architecture for the masses, and as such, it must be very, very easy to understand. In order to be appreciated by all, it must not be art,



"THE PROBLEM OF A DOLL'S HOUSE IS ITS LACK OF FREEDOM AND CHOICE..." (RIZZOLI)



because art requires intellectual discrimination and contemplation. Something that is beautiful cannot be so without knowing why it is not ugly. The alternative is pleasantness. Pleasantness requires no discrimination because it is not beautiful nor is it ugly. It is just, simply put, pleasant. That which requires intellectual discrimination, which has meaning and is not readily apparent but which requires discernment to understand, is dead. This is the time of things that are absolutely transparent and make no attempt to hide

their meaning, and yet, paradoxically, have no meaning. So Francesco Proto is actually wrong. The façade that is devoid of content is actually a very good denotation of what is inside the Centre Pompidou.

Art is gone, commodity reigns.

Beauty is gone, pleasantness reigns.

"Flat, cool, meaningless, but nevertheless agreeable, familiar, reproducible. Democratic. [Warhol's] Campbell's Soup Can is a dialogue with no interlocutors..."p5

Architecture is now designed to appeal to popular, indiscriminating taste. This creates what the mainstream "architectural" magazines refer to as "Destination Architecture." This is architecture that exists "to attract an audience, stimulate development, and revitalize a dying district or neighborhood." In other words, it is so obvious and so easy to understand that anyone and everyone can understand it. It is also an architecture of the image. It is an architecture that is in fact more powerful in its drawing power as an image than as a reality.

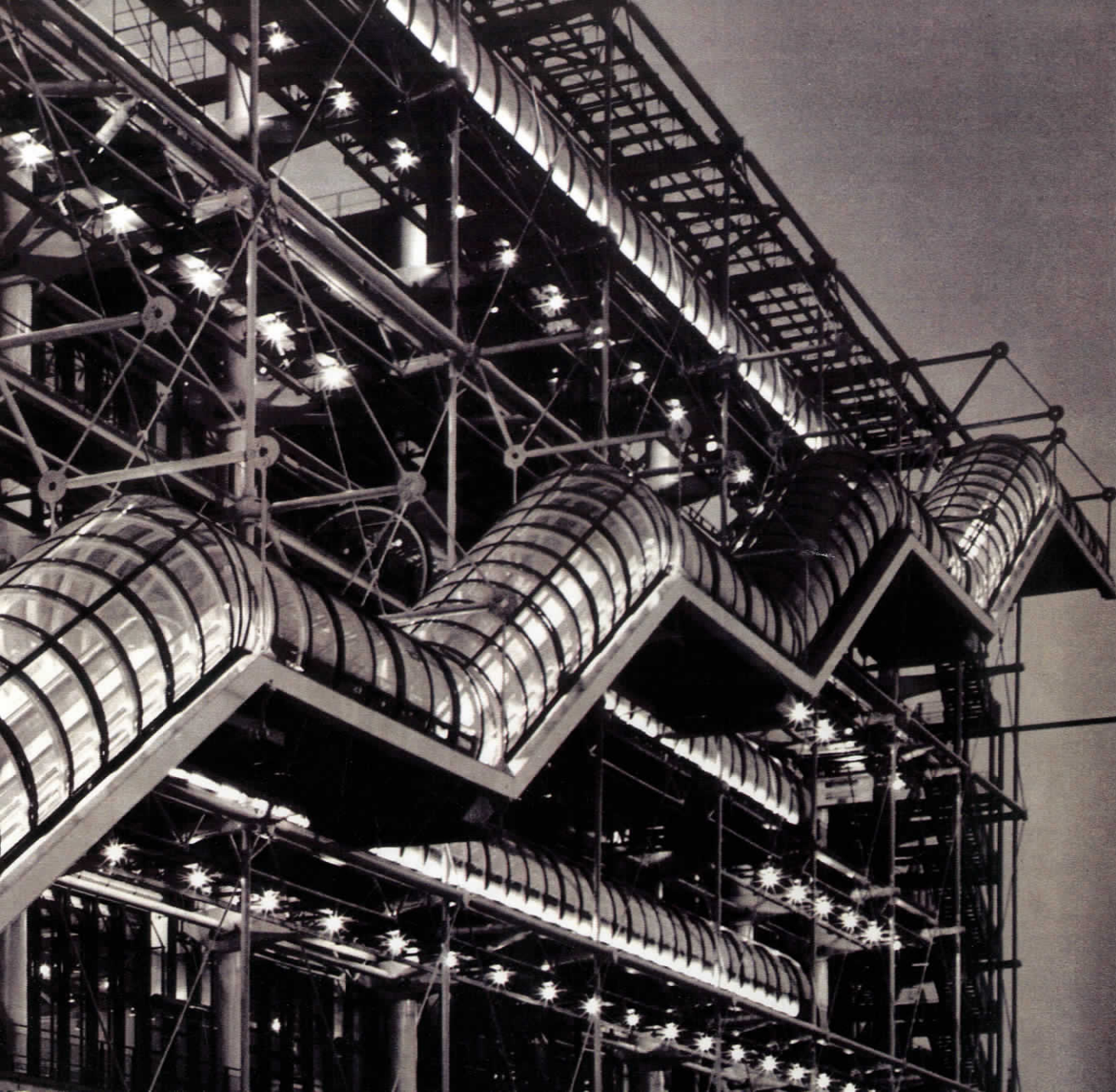
### **Culture as a commodity**

The Beaubourg was a cultural center financed by the government in an effort to institutionalize the individual creative energies of the city of Paris. It is a machine for cultural commodification. One might argue that commodified culture is culture no longer, but here lies a misunderstanding: the product which is then produced indeed ceases to be culture but also becomes an institutionalized version of culture that is in fact its simulation and therefore, more real.

There was a time when the image of something was its image and nothing self. It was a copy that, like the audio tape recording, lost the vivacity of the original. However, as technology has progressed, everything has become digital. Even digital photographs are now indistinguishable from their real counterparts. In fact, the digital version can be manipulated and enhanced in photoshop to improve its quality. This is only a metaphor for the reality: the simulation is now more real than the original. The real in fact draws its inspiration from the image. That is why the image of culture is in fact preferable to its reality.

But there are realities associated with copies of things other than photographs that must be addressed. The commodification of culture turns it into image alone, without the inherent intangible substance that culture





possesses. Thus, it becomes the consumption of the image alone without the original meaning. It is like the original post-modernist copy of the original, modernist model without any of the cultural connotations that the latter possessed.

At first this may seem like a problem, but in truth is actually necessity. If culture it is to be successful as a commodity, it, like the architecture in which it is housed, must be understandable by anyone. Therefore, its original meaning is not even important anymore. It is image, image, image! And nothing but image. It is the institutionalization of the radical. It is the mass popularity of the avant garde. It is the "end of culture". It is like the moment in Brave New World when John the savage begins whipping the citizens of the city and the citizens adopt it and consume it. They love it.

*The French public in general, and Parisians in particular are highly critical of the Centre Pompidou. To many of them, the Centre is an example of what the Establishment sees as its role in bringing culture to French society. It is a concept which considers culture as a commodity for consumption- and is cynically referred to, both on the streets and in the universities, as "supermarket culture".*

The Parisians represented by the above statement obviously do not understand contemporary culture. The idea of "culture" is one of something untamable. The old concept of culture is based upon something that is hard to understand and filled with substance. It is inaccessible to the average citizen. But when it is packaged, regulated, and transformed into something pleasant that is ready for consumption, it is accessible to everyone. It is accessible to everyone, and it constructs mass identity. It is culture for everyone, gaping and revealed by the Beaubourg façade, unpretentious and uncomplicated. It reveals itself and shows that it is in fact without substance, and no one cares. It is culture and identity being provided to us by the existing powers. At the end of the day, everyone will have something to debate about, as meaningless as the debate may be.



# The Simulation's Victory over the Real: Beaubourg and Beyond

If an advertisement in a magazine is the image of a lifestyle that we want to live understood as the product of our consuming a material product, then it represents the commodification of lifestyle. The Centre Pompidou's façade becomes a huge billboard. It is an extension of the decorated shed in the sense that it becomes iconic and "collapse[s]... into a peremptory image."p3 The façade of the Centre Pompidou is an image- it is animated by the people using the inside. We see the image of people on the façade enjoying commodified culture and seek to imitate them in the same way that we seek to imitate the advertisements in a magazine. The simulation informs the real. The façade of the Centre Pompidou is a simulation of our idea of culture. **If the façade of the Centre Pompidou is the image of us enjoying a cultural experience understood as the product of our buying a ticket, then it represents the commodification of culture.** The example of the magazine results in the statement: "I want to be like her. I want to have that lifestyle. That is who I should be. If I buy a (place product name here) it will help me live that lifestyle." If the simple image in the magazine provides the impetus for that, then imagine what the façade of the Centre Pompidou could produce. It is not only an image, but the image of an experience in which one may partake: "I want to be as cultured as they are. I want to be a cultured person. I should be a cultured person. If I go to the Centre Pompidou I can become as cultured as the people I see enjoying it on the façade." This is why the façade is a simulation. It is an image of something that is not real. We are no longer buying products that are connected to ideas of identity, we are purchasing experiences with the same goal in mind.

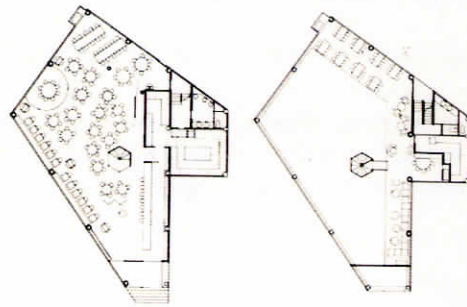
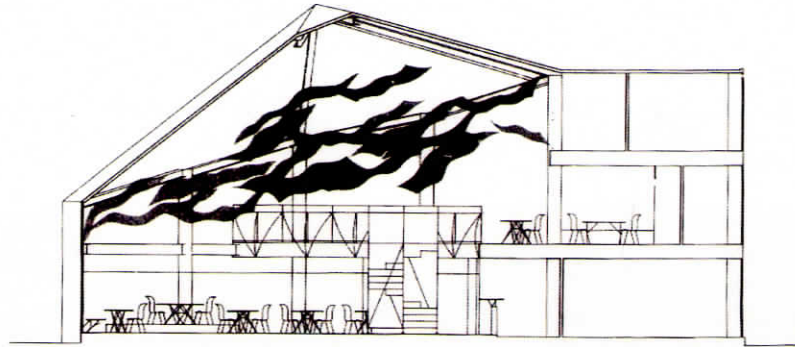
...defining the Pompidou Centre as a (cultural) supermarket is as wrong as defining a (proper) supermarket as a museum. It is precisely the dimension of possession that is lacking at the Pompidou. A ticket there is bought not for a supermarket trolley full of Campbell's soups and Rice Crispies, but for an illusion: the illusion of having shared in the collective ritual of fun and entertainment, the illusion of having satisfied a categorical imperative that is, in its true essence, a mise en scene. For this reason, the Pompidou also represents the first space consecrated to Simulation, a space where the consumption of culture -once this has been commodified- is reduced to the idea of cultural consumption. (Mass. Identity. Architecture.)p4

In this way, the simulation is embraced as a model with which to inform the real. The simulation replaces the reality. The Beaubourg, being the physical embodiment of the institutionalization of culture, comes to house not the real, but the image of culture. It is commodified, empty, fake culture, but it looks like culture nonetheless. We are confronted with the image of people inside enjoying a cultural experience- an image of a cultural experience that we all ought to enjoy. It provides a model for the enjoyment of culture, and so we readily enter in to imitate that model, simulation or not. The simulation creates a model for reality of how culture ought to be experienced. Therefore, *the simulation is informing the reality.*

But the Beaubourg is only one of the most pronounced examples of a trend that is global and pervasive. There are many other architectural works that engage the idea of simulation, though perhaps not as comprehensively as the Beaubourg. Indeed, the influence of simulation can be felt even in spontaneous occurrences. It is a cultural phenomenon that can be



THE NOMAD RESTAURANT, BY TOYO ITO IS AN EVERYDAY PROGRAM BUT DESIGNED IN A MANNER SO AS TO CREATE THE FEELING THAT THE ENTIRE ACTIVITY IS STAGED. IT IS THE CREATION OF A FICTION, A SIMULATION.



felt even in spontaneous occurrences. It is a cultural phenomenon that can be enhanced through architecture. Of this phenomenon Toyo Ito writes:

*The time and space between office and home is fully fictional. They eat whatever is served as if the dishes were home cooked, sing and dance as if they were movie stars, discuss topics with somebody as if they were best friends, go shopping to perpetuate fantasies of wealth, and exercise at a sports club as if they were running in a field or swimming in the sea. Even our family life is now simulated: we can no longer distinguish reality from unreality.*  
monographsp9

In a culture that is dominated by simulations; imitations of the real that lack the concrete substance that the real possesses, how does architecture manifest itself to engage with it? The simulation is light and insubstantial, and may blow away with the wind. It is transparent and temporary. The Centre Pompidou has taught us that architecture is a powerful tool for the expression of this truth. The Centre Pompidou, while quite permanent, embodies lightness and temporality in a profound way. What happens inside is temporary like a simulation. People are put on stage to perform, simulated life. What we design should harmonize with this light, empty, meaningless existence. In a an insubstantial, simulated world there is vanishing, ephemeral architecture. Space is temporary, objects are the backdrop for performances, and facades are images. It is the end of history, the end of culture, and what is left is light and free of preoccupation.



There are several architects who acknowledge this, chief among whom is Toyo Ito. He is truly an Architect of the twenty-first century. There are many trends in his practice but they all revolve around one thing: an obsession with lightness. Floating, dream-like: these are words that have been used by critics to describe his work. He presents to us a world where the virtual and the real merge to become one. "Blurring Boundaries" is the name of one book on his career, and it describes him all too well. He has developed a particular aesthetic about this lightness that alludes to the idea of a nomadic lifestyle; a temporary life, a fleeting program. It all boils down to the ephemerality of the virtual, one of the primary forces that engender the current simulated existence that he espouses.

The perfect architecture for a nomad is a tent, and so we see in his work, a constant obsession with the lightness of tent-like structures that for Ito, express ideas about a floating architecture. The work is reduced to its most elemental and necessary forms in ways that Mies Van Der Rohe would be quite pleased by, but at the same time, Toyo Ito's work is both formally and conceptually much more interesting. It engages with contemporary societal issues through innovative programs like "A Dwelling For Tokyo Nomad Women". And it is for this reason, that although Toyo Ito certainly does have a style of his own, it is also fluid and he has no problem designing shopping malls, museums, houses, stadiums, and any other building typology that one can imagine. Toyo Ito's is an architecture richly informed by the current social trend and he is able to express his ideas about our

simulated world in almost any form at all. Recently, Toyo Ito's work has also begun to engage the simulation methodologically through virtually-inspired design strategies.

Jean Nouvel is also of interest to us because he stands directly in lineage of the architectural culture that produced the Beaubourg. He is also allied with French philosopher Jean Baudrillard, who is so important for this thesis. Thus, as should be expected, his work is informed by the idea of the illusion, the reflection, the image that appears but is not real. The Facade-as-image is a central idea in his work. On the Fondation Cartier he writes:

*I inserted the trees into a symmetrical system like a virtual image in an optical device, so that when you look at a tree you don't know whether it is real or you are seeing a symmetrical reflection of another tree. When you look through the façade you see the sky through transparency but also through reflection, so there is this ambiguity between virtuality and reality which is the basis for the building.*



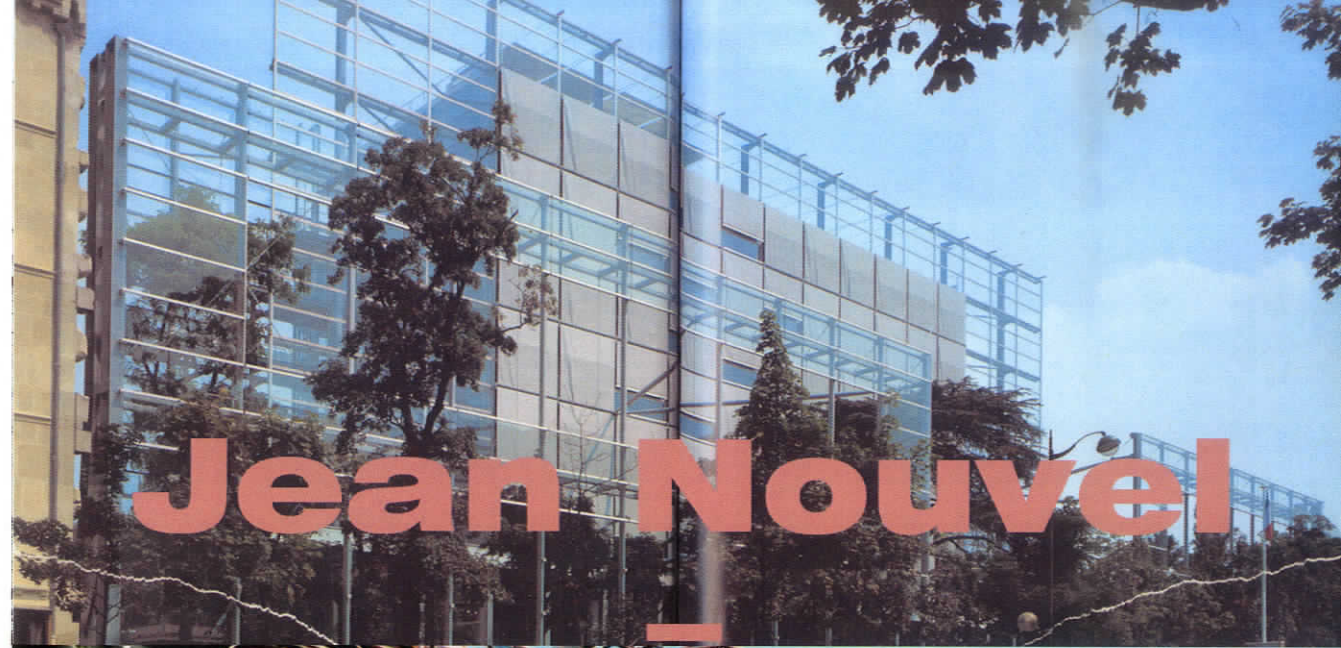


**Toyo Ito**

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**Centre  
Pompidou**



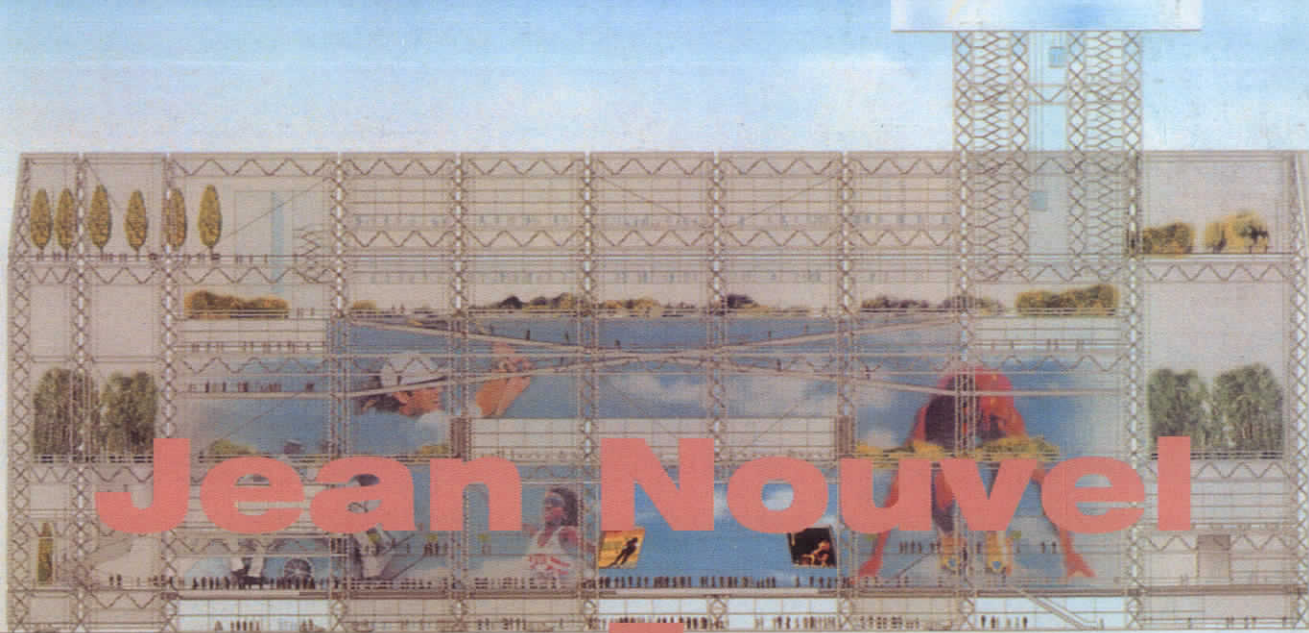
**Jean Nouvel**

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**Centre  
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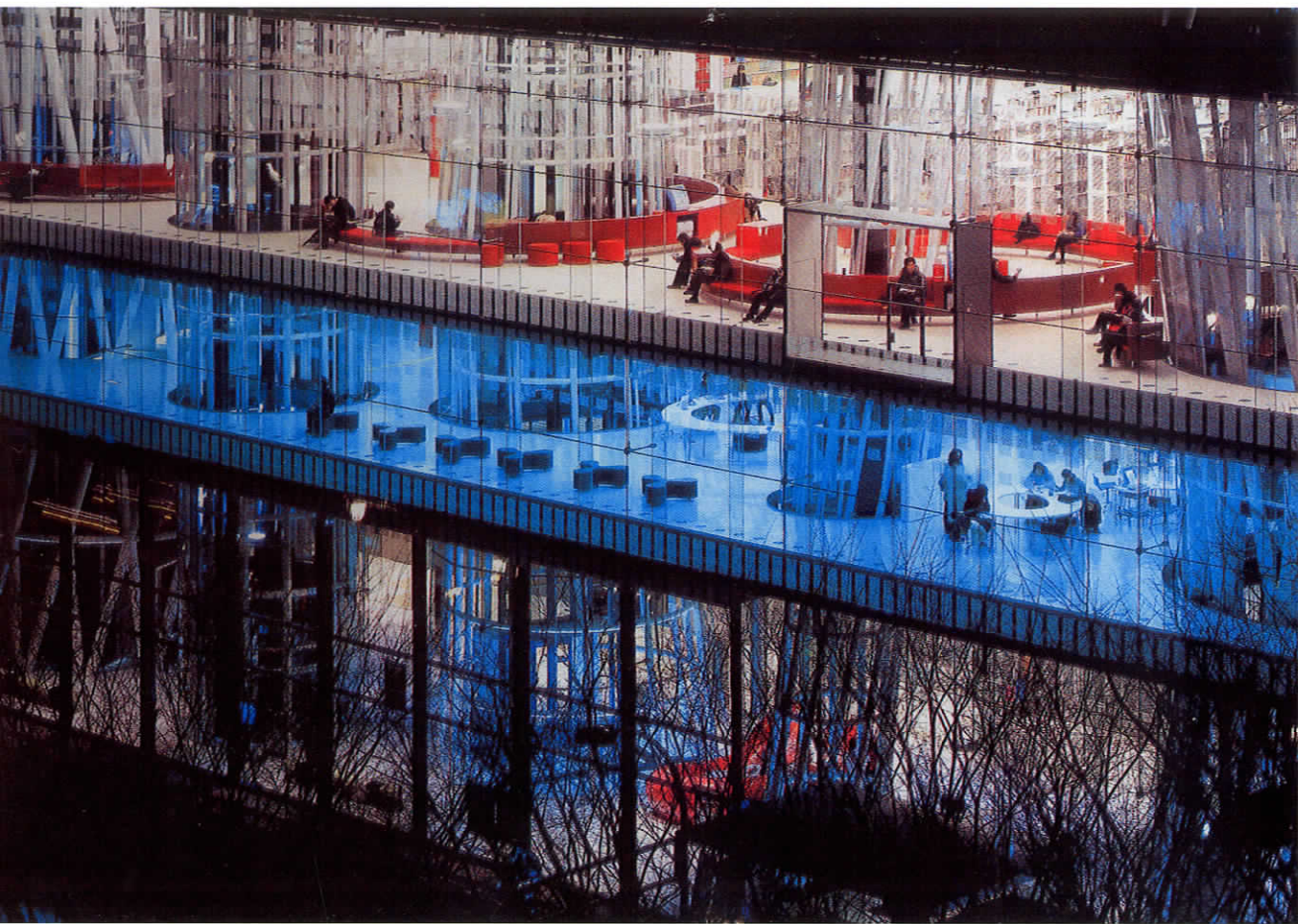




### Egg of Winds | Tokyo | 1991 | Toyo Ito

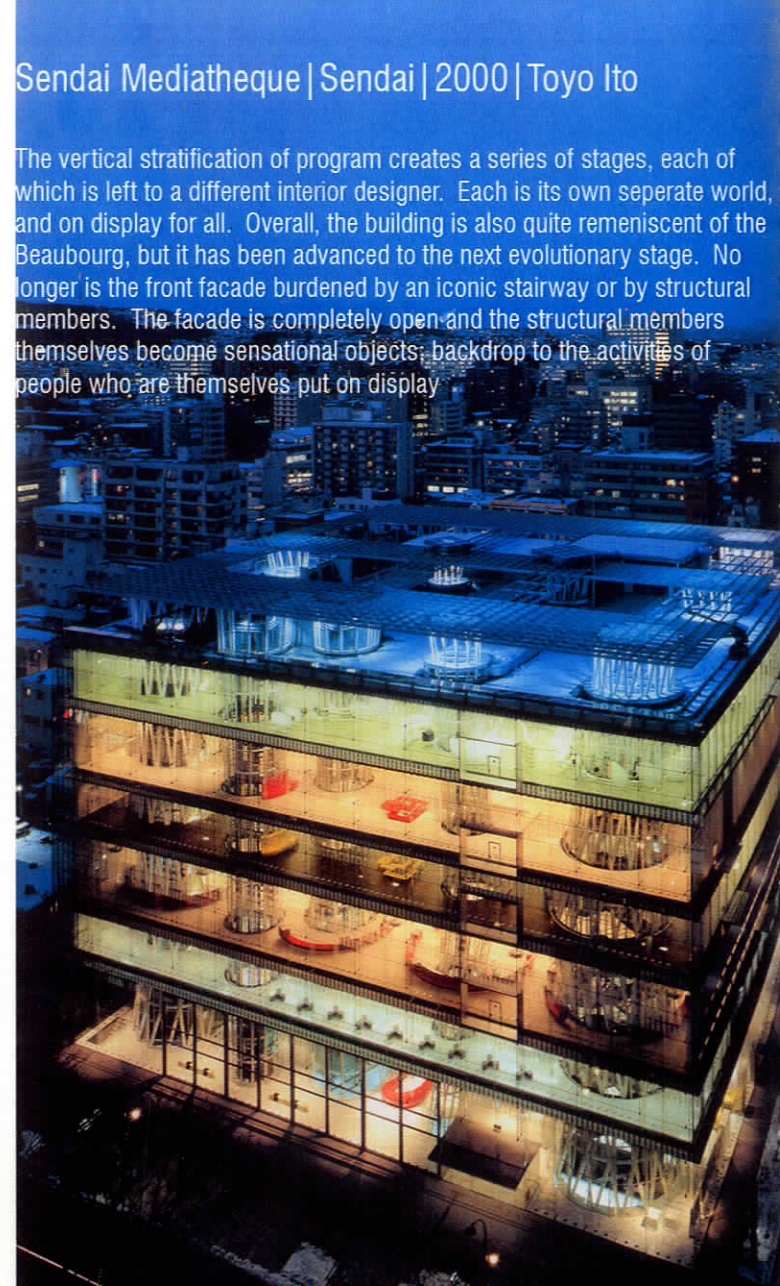
The Egg of Winds is a wonderful example of a modern building that *is* the image that it represents. Here, liquid Crystal projectors inside of the egg project images of all kinds onto the surface. These are live images, recorded images, anything that one could think of. The egg floats above the entrance to a parking lot. The egg is the physical embodiment of an image. It sends "out information and images and represents a new type of exhibition space for video artists." (Works projects writings)



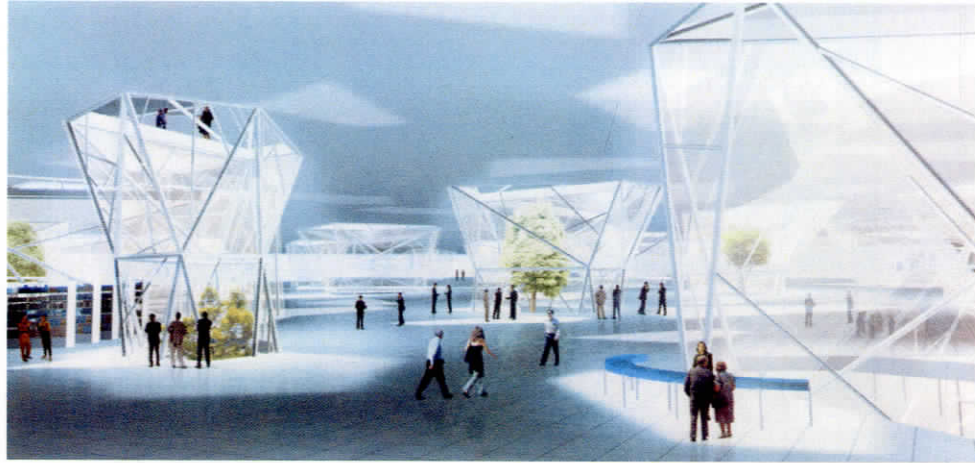


## Sendai Mediatheque | Sendai | 2000 | Toyo Ito

The vertical stratification of program creates a series of stages, each of which is left to a different interior designer. Each is its own separate world, and on display for all. Overall, the building is also quite reminiscent of the Beaubourg, but it has been advanced to the next evolutionary stage. No longer is the front facade burdened by an iconic stairway or by structural members. The facade is completely open and the structural members themselves become sensational objects; backdrop to the activities of people who are themselves put on display.



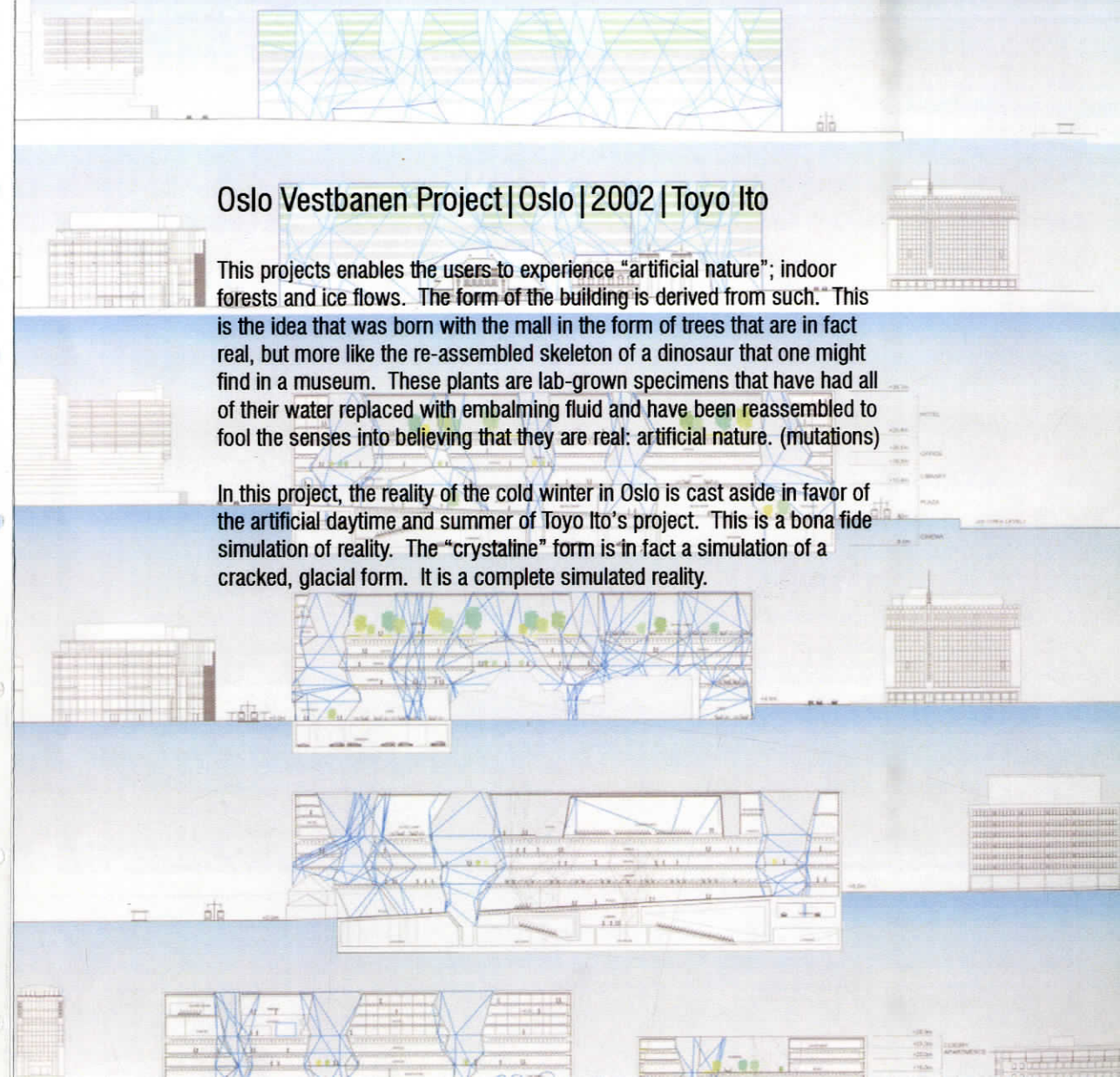




## Oslo Vestbanen Project | Oslo | 2002 | Toyo Ito

This project enables the users to experience "artificial nature"; indoor forests and ice flows. The form of the building is derived from such. This is the idea that was born with the mall in the form of trees that are in fact real, but more like the re-assembled skeleton of a dinosaur that one might find in a museum. These plants are lab-grown specimens that have had all of their water replaced with embalming fluid and have been reassembled to fool the senses into believing that they are real: artificial nature. (mutations)

In this project, the reality of the cold winter in Oslo is cast aside in favor of the artificial daytime and summer of Toyo Ito's project. This is a bona fide simulation of reality. The "crystalline" form is in fact a simulation of a cracked, glacial form. It is a complete simulated reality.





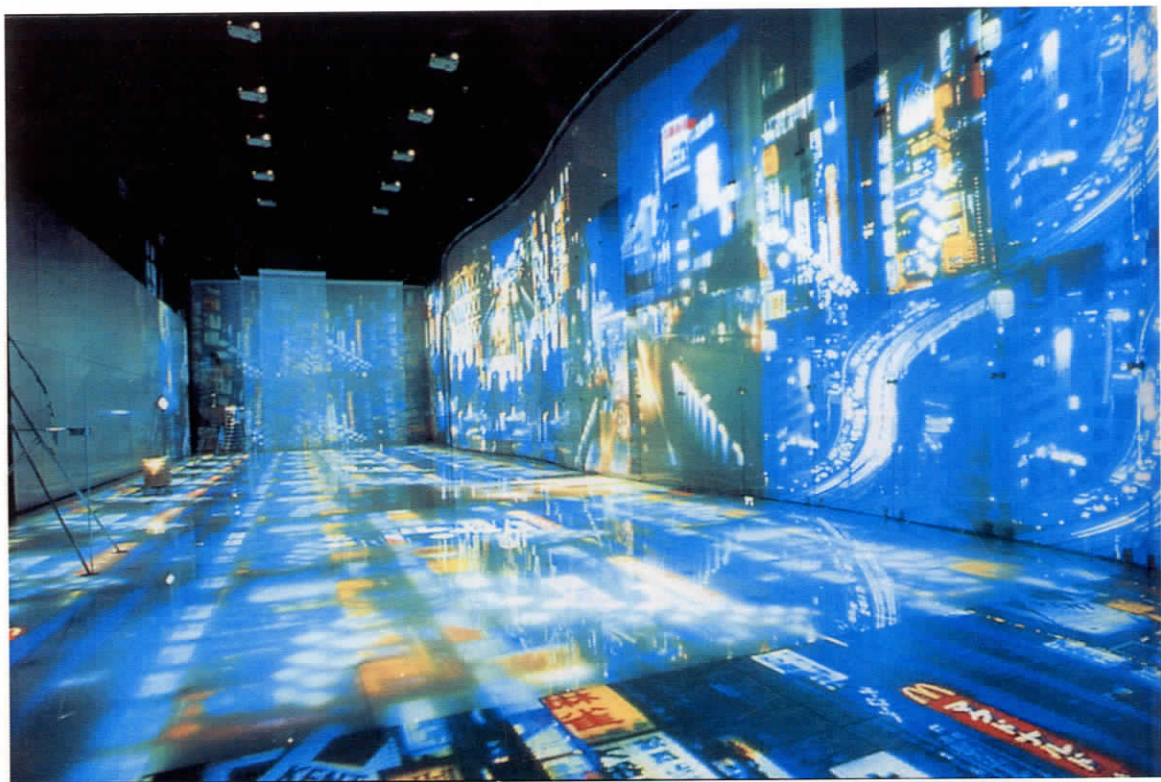


## Tower of Winds | Yokohama | 1986 | Toyo Ito

The Tower of Winds is situated on a roundabout in Yokohama. During the daytime it is a silver obelisk, but at night it comes alive; lit from the inside in much the same manner as the Egg of Winds. However, the stimulus for the tower's activity is in fact the wind. Hence, its name.

However, the difference between the tower and the egg is in the type of image they each become. The egg is a physical manifestation of images that we create. These are images that we can relate to and perhaps idolize. This is not the case with the tower. The tower, we gaze upon with awe and perhaps fear. This is the TV set left on in the empty room that Jean Baudrillard speaks of. This image has a life of its own because its stimulus for activity comes from a natural force, not a human force. It is unpredictable and alive. It is a living image.





“Visions of Japan” Exhibition | Victoria and Albert  
Museum | London | 1991 | Toyo Ito

This is a simulation of a simulation: images of the city of Tokyo were projected by numerous liquid crystal projectors onto walls, the transparency of which could be electronically controlled. Also, images were capable of floating from one place to another. This was the complete dissolution of the barriers between virtual and real.

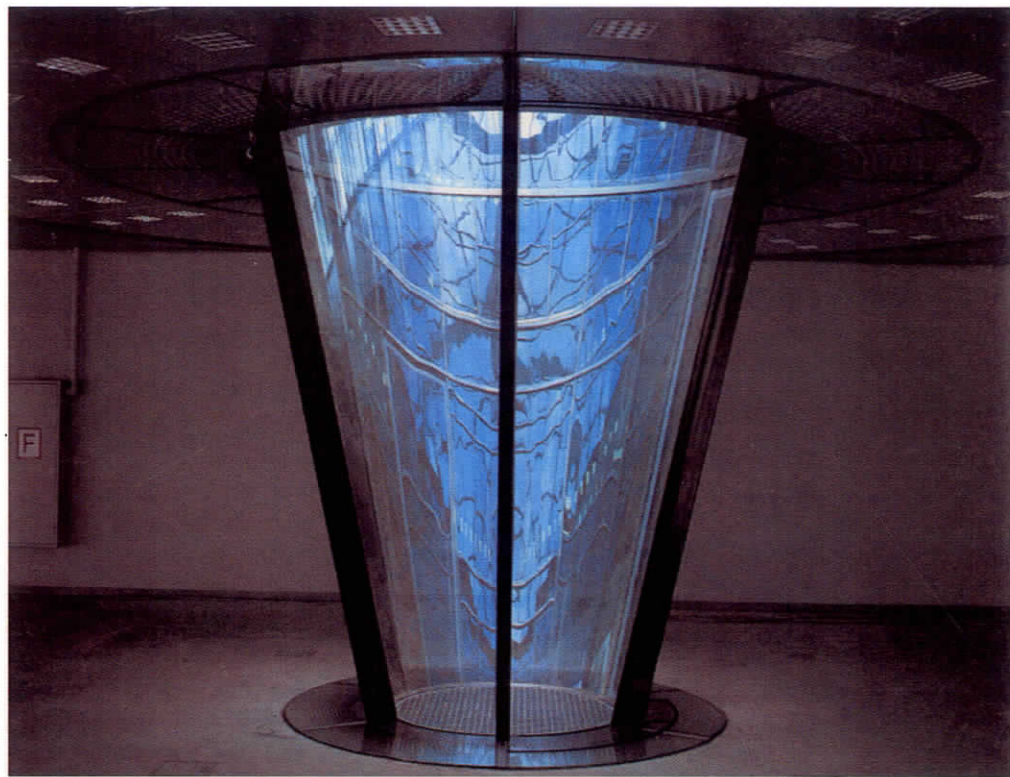




## Galeries Lafayette | Berlin | 1996 | Jean Nouvel

In this project, the facade is opened up to reveal the images of the people shopping on the inside. The consumers become their own image, their own advertisement, as at the Centre Pompidou. This project is more honest, however, than the Centre Pompidou, for the program here is, in fact, shopping. Curved glass surfaces inside the project create numerous illusions; numerous images. They take the form of holograms and blur the distinctions between reality and its image. The space becomes visually very confusing and also endless. The images take on solid shapes in the cone of glass and become even focal points.



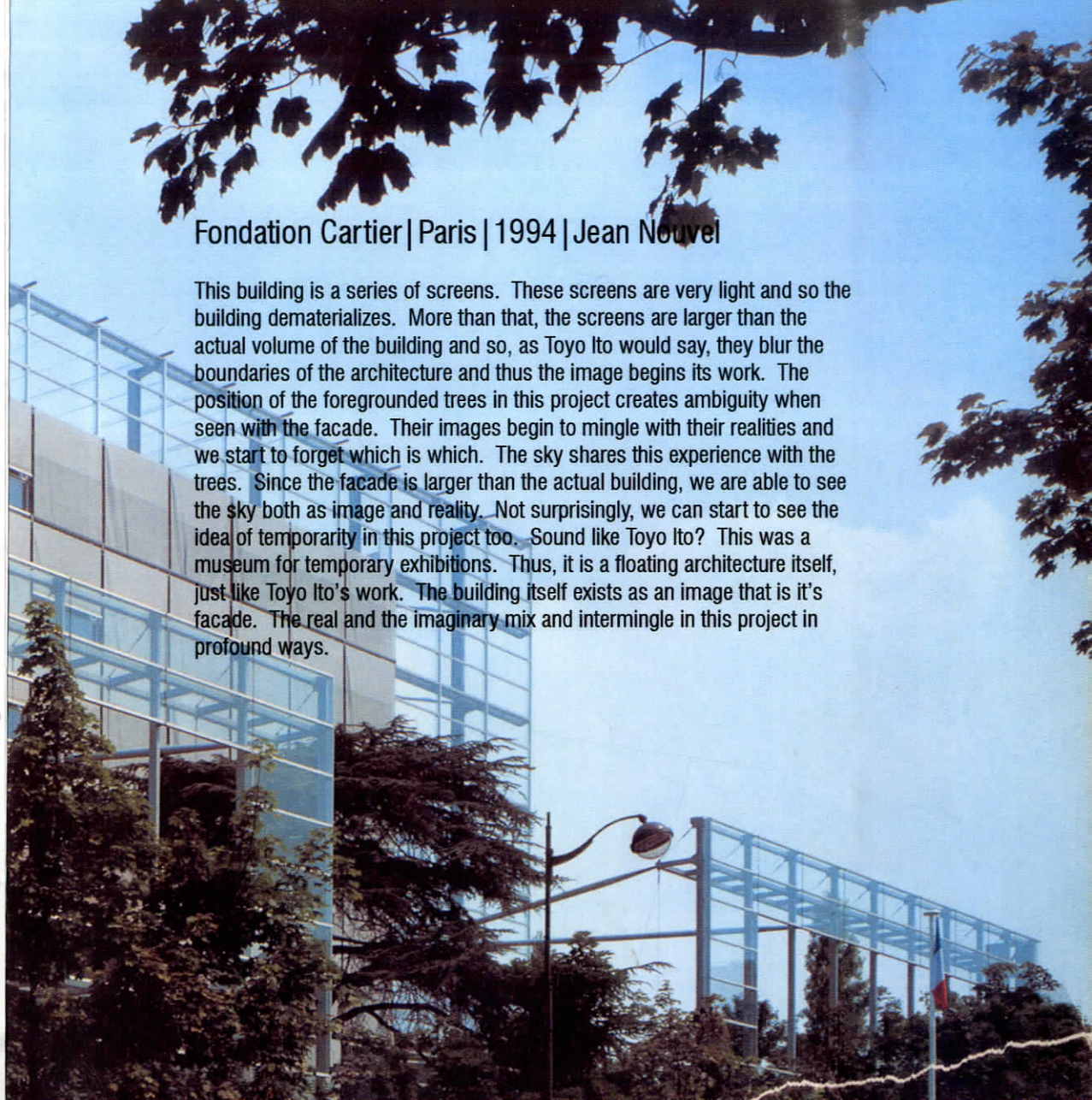




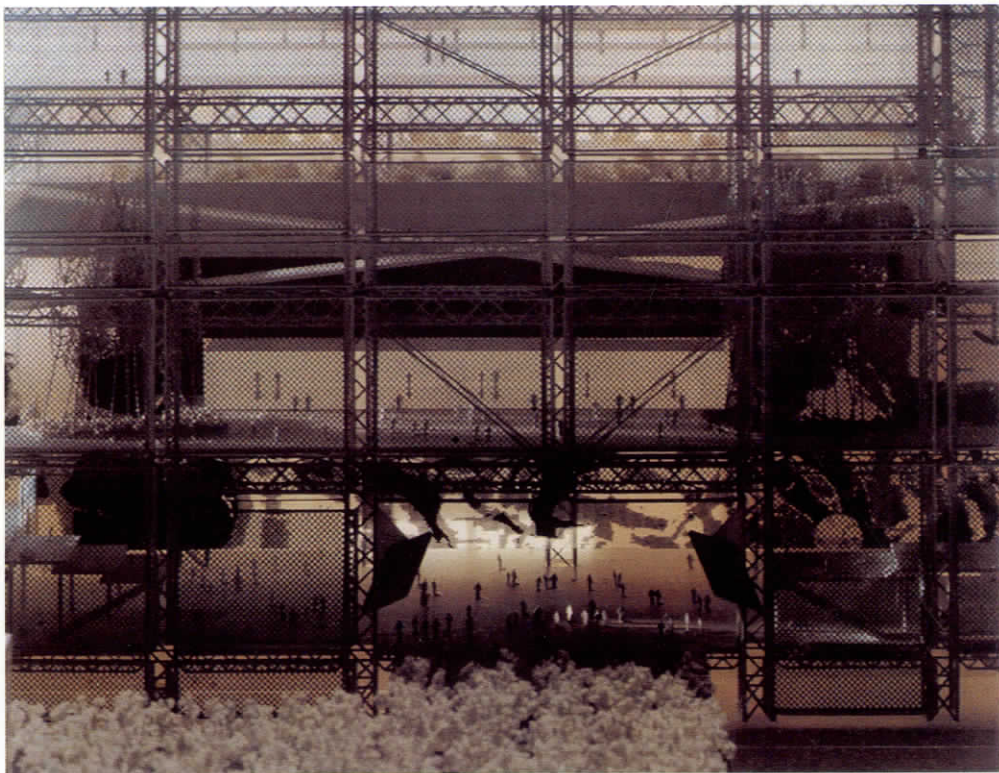


## Fondation Cartier | Paris | 1994 | Jean Nouvel

This building is a series of screens. These screens are very light and so the building dematerializes. More than that, the screens are larger than the actual volume of the building and so, as Toyo Ito would say, they blur the boundaries of the architecture and thus the image begins its work. The position of the foregrounded trees in this project creates ambiguity when seen with the facade. Their images begin to mingle with their realities and we start to forget which is which. The sky shares this experience with the trees. Since the facade is larger than the actual building, we are able to see the sky both as image and reality. Not surprisingly, we can start to see the idea of temporality in this project too. Sound like Toyo Ito? This was a museum for temporary exhibitions. Thus, it is a floating architecture itself, just like Toyo Ito's work. The building itself exists as an image that is its facade. The real and the imaginary mix and intermingle in this project in profound ways.

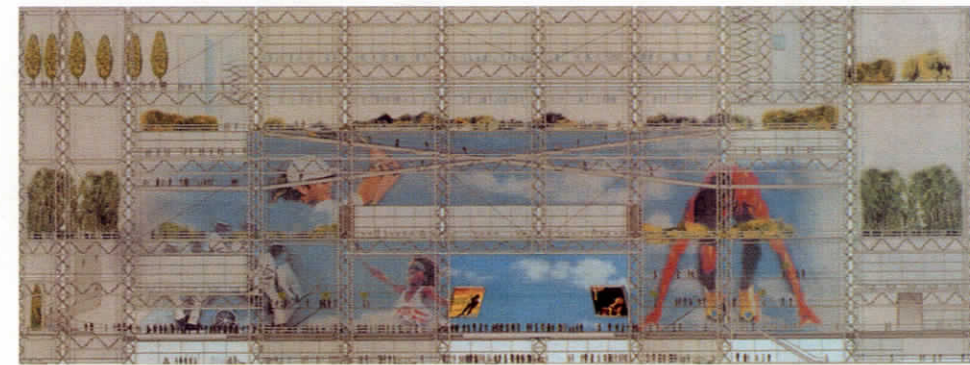






## Saitama Arena | Unbuilt | Jean Nouvel

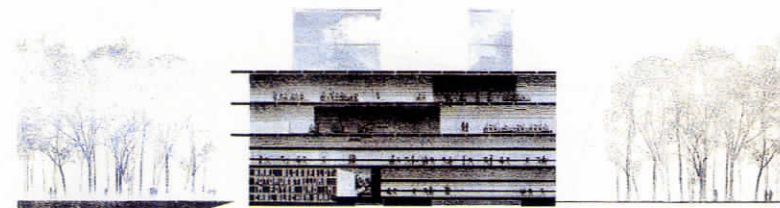
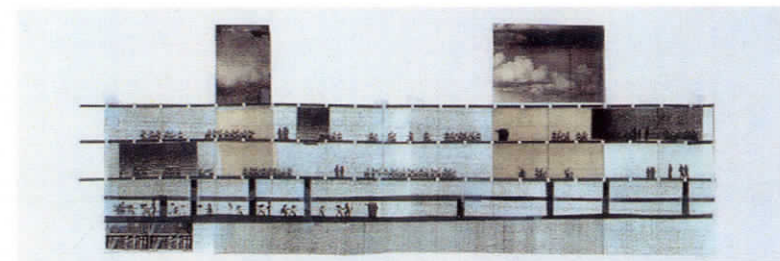
This project is very complex, but for the purposes of this thesis, it is obvious that it is a derivative of the Centre Pompidou, but that it takes the idea of the image a step further and incorporates large-scale virtual images with the small scale images of the people moving inside. The facade becomes a gigantic billboard while the inside is a park.





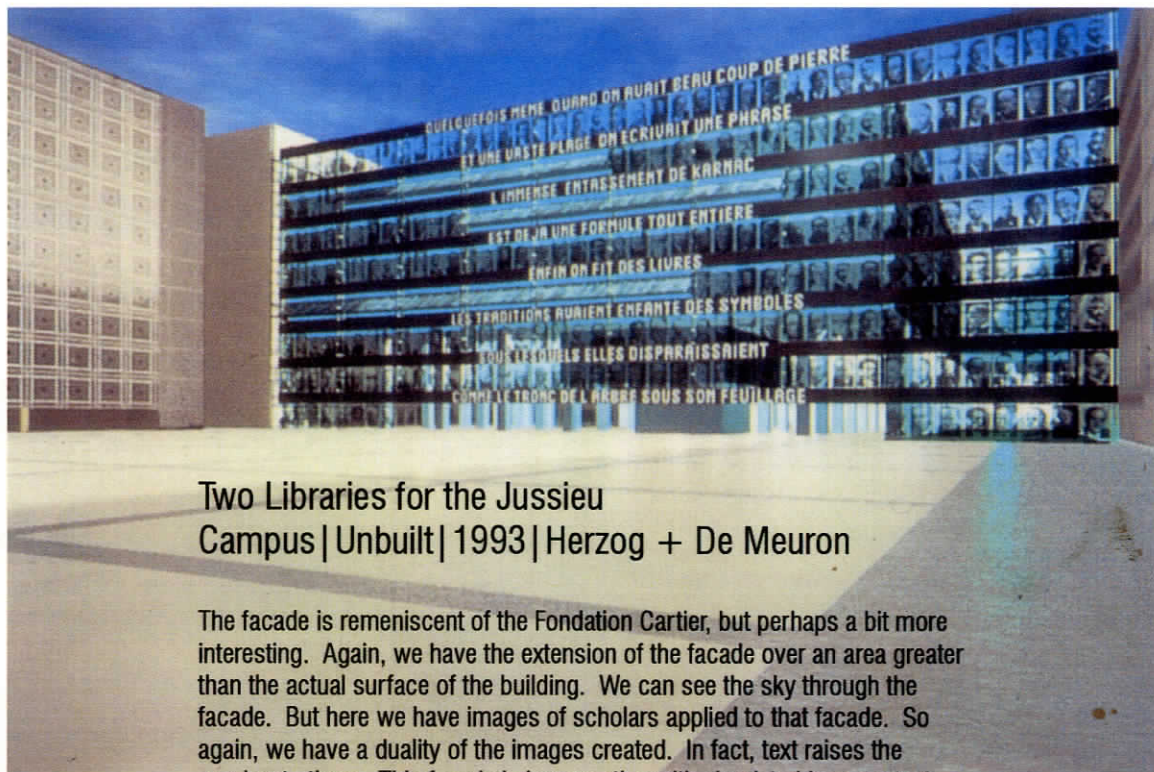


Blois Cultural Center | Unbuilt | 1991 | Herzog + De Meuron



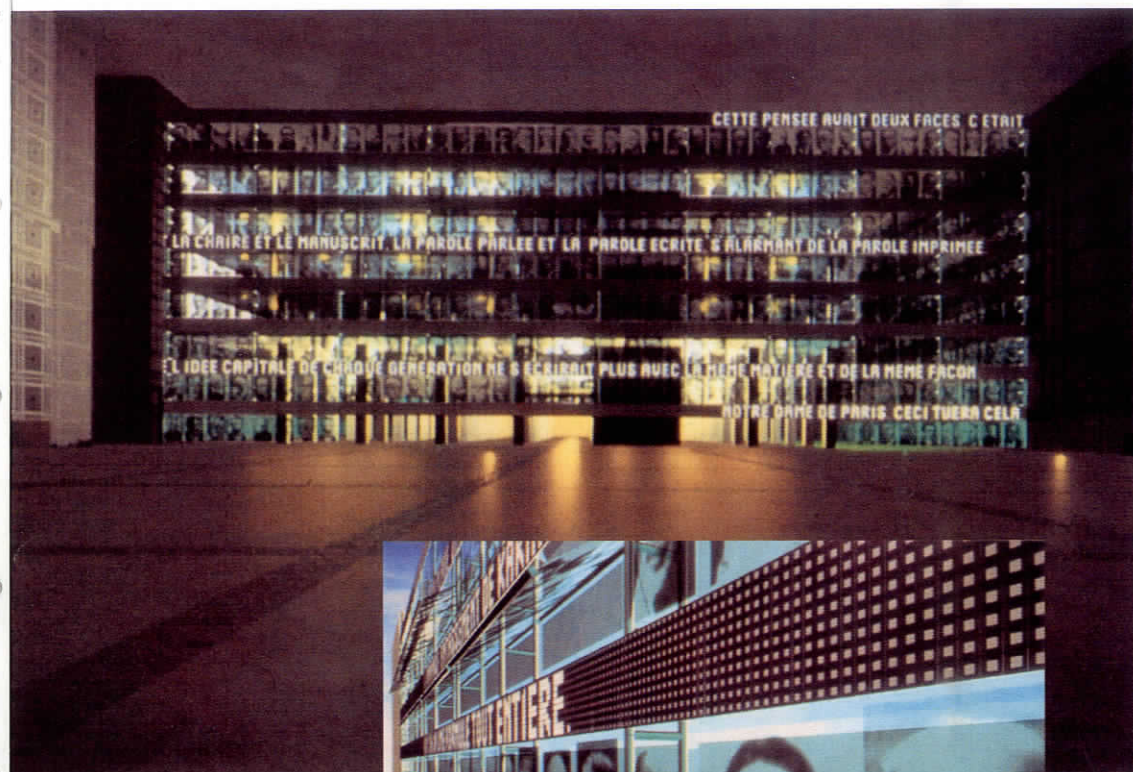
Columbus Tech Library | Unbuilt | Herzog + De Meuron





## Two Libraries for the Jussieu Campus | Unbuilt | 1993 | Herzog + De Meuron

The facade is reminiscent of the Fondation Cartier, but perhaps a bit more interesting. Again, we have the extension of the facade over an area greater than the actual surface of the building. We can see the sky through the facade. But here we have images of scholars applied to that facade. So again, we have a duality of the images created. In fact, text raises the number to three. This facade is hyper active with simulated images: text, scholars, and people inside studying, visible from the outside. This building acts like many buildings, but like Toyo Ito's Mediatech it raises the standard to a new level.







Napa Valley Winery | Napa Valley | 1995 | Herzog & De Meuron





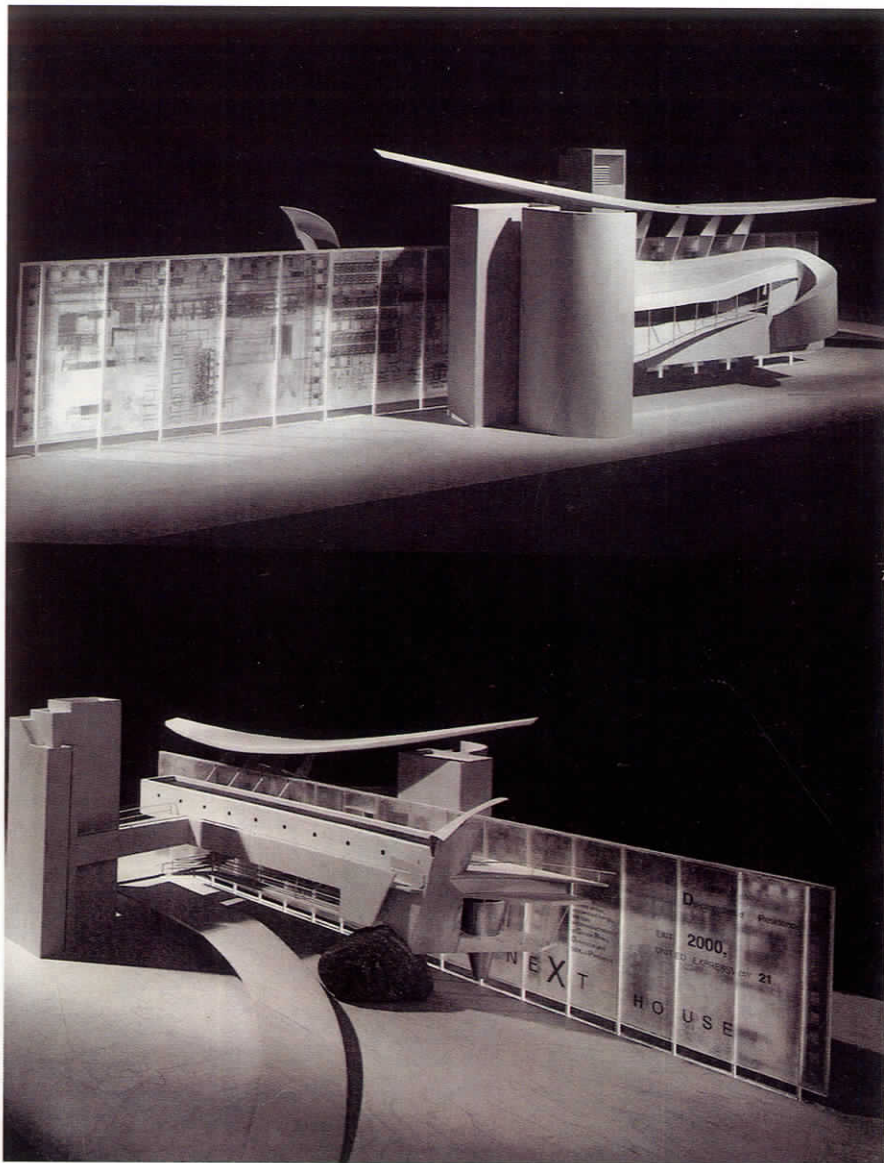
## Hospital Pharmacy | Basel Switzerland | 1995-1998 | Herzog + De Meuron

This building creates a virtual world with its materiality in ways very similar to Jean Nouvel. The formal characteristics of this edifice are blurred. The actual form of the building disappears. It acquires a virtual form where walls continue into the "looking glass". Foliage is silhouetted against the sky inside a transparent glass box.

This is an example of how the virtual can displace the real. The actual form of this building is, at moments, subordinated to its virtual form. Virtual buildings appear floating in the sky behind planes of glass.







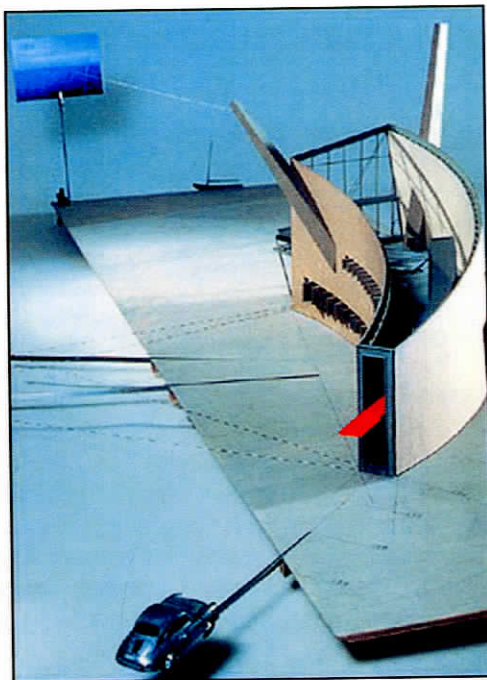
## House for the Next Millenium | Unbuilt | 1993 | Hariri + Hariri

Designed to investigate what the “dream house” of the future would be, House for the Next Millenium is decentralized. Hariri and Hariri anticipate that the family room will become obsolete and exterior programs such as shopping, schooling, and entertainment will happen at home.

*The house is organized around a digital wall, a “liquid” wall flowing with information and programming. Into this digital wall we plugged three prefabricated habitats for sleeping, working, and virtually stimulated common entertainment.*

This projects represents the fusion of the real and simulated in a domestic environment. But that environment is no longer exclusively domestic. The introduction of the digital world which allows the production of place (think of the Slow House by Diller and Scofidio) it brings the possibility of any and all places, objects, and people into the home. Once the line between the digital and the real has been blurred, the physical presence of programs not traditionally concieved of being in the home is possible. The digital liquifies space so that all programs are possible within any context at any time.





### Slow House | Unbuilt | Diller + Scofidio |

The house is about view. However, it is an artificial view. Although the house has a real view of the ocean, the window is also a digital wall and so on days when the weather is nasty, an image can replace the reality. The image is more pleasant than the reality. It is a simulated environment that is preferable to the real one.





## Site Selection: Four Urban Spaces

Given the nature of the project, the final decision on its location was a factor of density. Manhattan provides the necessary density and pedestrian culture to make a project like this work. It is dependent upon human interaction with the facade and also upon its being located in a space that is devoted to a culture of display. A low density, sprawling situation like the suburbs around Miami would make this project much less noticable, especially given the speed of movement (by car) that such a situation would entail. In order for this project to work, there need to be large numbers of people outside of it and inside of it. There must be people inside who are on display and people outside who are spectators. The Centre Pompidou, for example, is immensely dependent on its urban context. The overabundance of people is paramount for its success.

This being said, it was important to locate a site within the city that would provide a large public space for this design to play off of. The search criteria included the presence of display; a visual culture that was about images; existing programs that would augment the idea of a temporary, simulated architecture; a digital presence that the design could link with, and a suitable site. The considered public spaces were four: Madison Square Park, Union Square, Columbus Circle, and Bryant Park.



Columbus Circle was a strong candidate from the beginning because of the pre-existence of the Time



Warner Center: a facade that lights up at night, exposing the inside of the building to the circle. Indeed, the circle is small and intense. It provides a great space for display and already has many interventions either around it or nearby. However, the presence of the traffic circle makes the space less pedestrian-friendly. When sitting in Columbus Circle, one feels as though sitting on an island, somewhat isolated from the rest of the city. The culture here is made less pedestrian by the traffic encircling: breaks up an already

rather small space. Were this not enough, the circle is already so densely packed that there really isn't a suitable site. In conclusion, Columbus Circle has no need of this project. It is already fully programmed and it is more about the automobile than the shoe.



Bryant Square was also a very strong candidate. Most intriguing of all is the presence of wireless internet that pervades the park and is available to anyone. It is free. One can picture this digital space expanding out like a bubble from its source and being expressed on laptops throughout the





park. Also, the presence of temporary programs such as movies in the summer, an ice skating rink in the winter, and temporary market spaces feed into the idea of a light and insubstantial architecture. It is, in addition, very much detached from the automobile and is much more pedestrian than Columbus Circle. Elevated up from the street in many cases, one is often visually unaware of the presence of any automobile activity. All of these points are positive. However, what ultimately ruled Bryant Park out was that the visual culture is not one of images. One can read into the idea of display in the business executives eating their lunches and working on their laptops



in the park, but this is not a place of images and simulations. At any rate, it's certainly not expressed in the architecture. The park itself is much more about an idea of a "natural" setting and the architecture surrounding is, by comparison, largely opaque. While the idea of the wireless internet is interesting and it satisfies programmatic concepts, Bryant Square does not engender the kind of display-oriented visual culture that is needed for the project and that is exhibited elsewhere.

## BRYANT PARK





Madison Square Park was

considered, but it largely failed as a possible location. While indeed there are some elements that could be construed as relating to display, such as a restaurant in the middle of the park, they are unremarkable relative to what is going on in other parts of the city. Given the above proposed criteria, if the project were to be located here, it might as well be located in any other public place. Were this not enough, during a large portion of the year, dense tree growth effectively impedes one's ability to see across the square. This public space's credentials as a place for display simply weren't convincing.



## MADISON PARK





## UNION SQUARE

It was Union Square that seemed the most keyed in to this project. First and foremost, it stands out among the other locations for its pervasive visual culture. There are a multiplicity of building facades that are transparent and start to behave like two-dimensional images. These are spectacularized facades, and they are a family into which the proposed design can fit. Union Square is largely open, although there is greenery in the middle. At night, the time when buildings can most effectively turn their facades into images given the criteria listed earlier, the square is alive with activity. This is the audience for whom this design will perform. In addition, there are a number of temporary programs that





play into the general concept for this design. There is skateboarding, chess, and there are several markets. The markets are temporary ones that come and go on a daily basis. In fact, one of these presently occupies the site upon which the proposed design will be situated. And that is another thing that Union Square has no lack of: a wonderful site. It is a bare piece of asphalt that hosts the market four days out of the week. But at night, after the market closes and on the days when the market does not meet, it remains what Rem Koolhaas might call "junk space". This is a perfect spot for the project.









# Chelsea Park Site Analysis

## Union Square: the Public Space

Union Square is part of the network of public spaces that dot the thick urban fabric of Manhattan. It is a piece of the spiderweb that makes up the public realm on the island. When this intervention is imposed on Union Square it will have a dramatic impact on the way this space is experienced. This project will impact a major hub of public activity in Manhattan.

Madison Square Park

Grammercy Park

Union Square

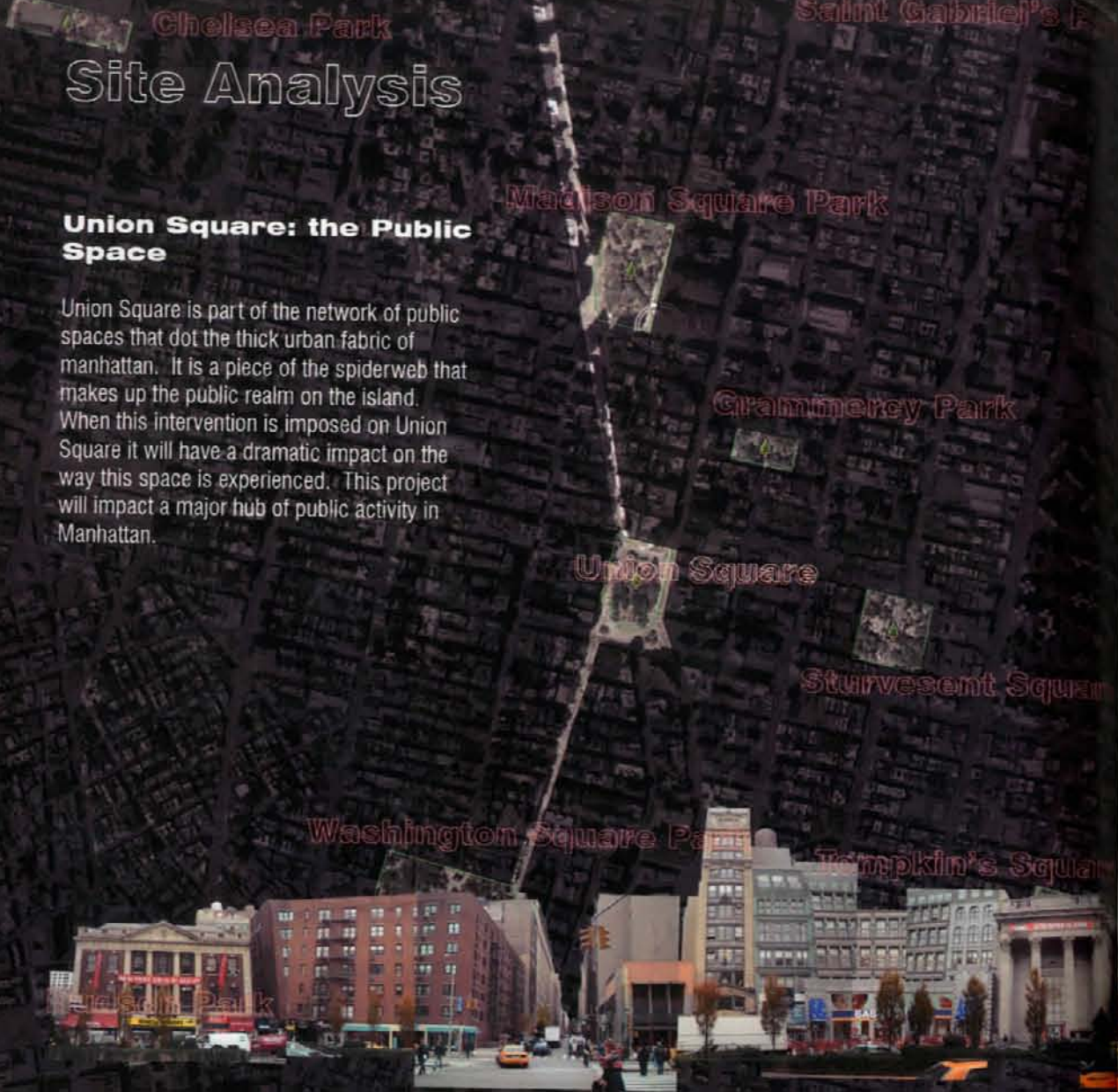
Sturvesent Square

Washington Square Park

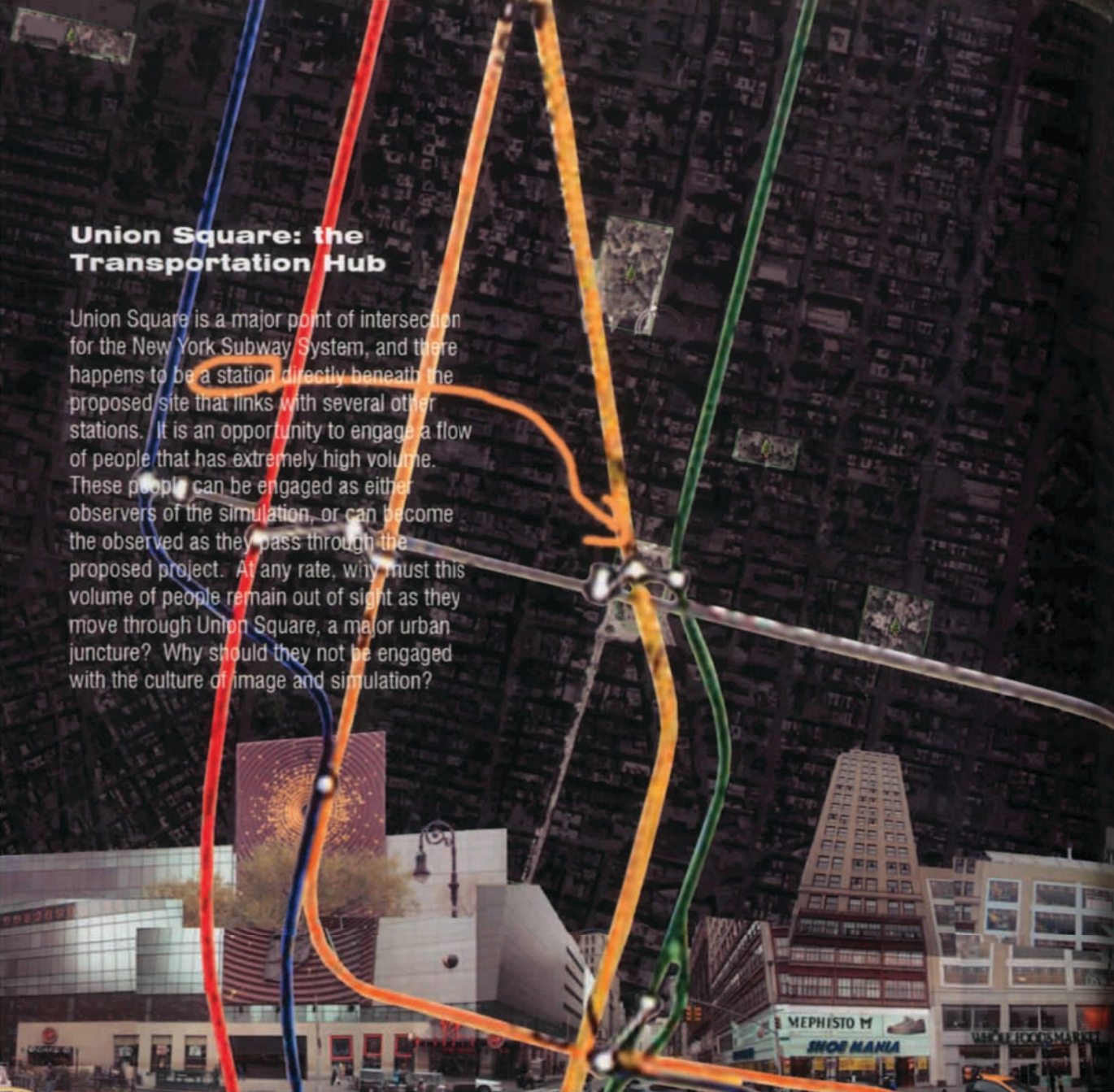
Tompkin's Square

## Union Square: the Political Space

Union square has often throughout its history been the starting or ending point for many political demonstrations. This design will take this into consideration. A large dish for the collection of people will be developed in the section of the site not allotted to the edifice. Since this building will also be developing a broad facade facing the square, and since it is in essence a building for the public, this facade could be utilized as a display device for public, political gatherings. Political groups wishing to express their ideas might make a donation to the building in order to reserve its facilities for a period of time. This broad facade could then be utilized as a "powerful industrial communication system capable of producing cultural models and mass identity." (Mass Identity Architecture)





An aerial photograph of Union Square in New York City. Overlaid on the image are several thick, brightly colored lines representing the New York City Subway system: blue, red, orange, and green. These lines converge at the square, illustrating its role as a major transportation hub. The surrounding city grid is visible in a dark, textured pattern.

## Union Square: the Transportation Hub

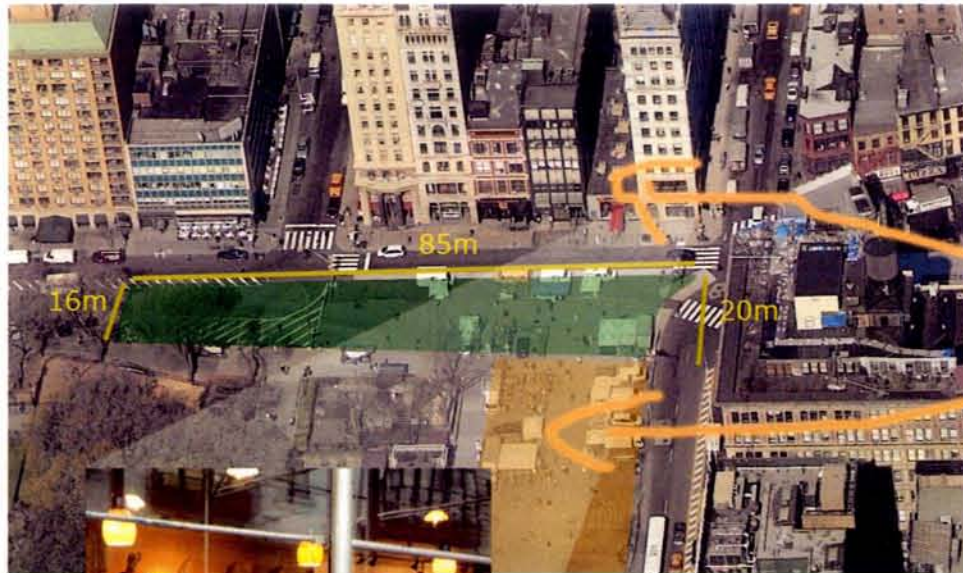
Union Square is a major point of intersection for the New York Subway System, and there happens to be a station directly beneath the proposed site that links with several other stations. It is an opportunity to engage a flow of people that has extremely high volume. These people can be engaged as either observers of the simulation, or can become the observed as they pass through the proposed project. At any rate, why must this volume of people remain out of sight as they move through Union Square, a major urban juncture? Why should they not be engaged with the culture of image and simulation?

An aerial photograph of Union Square, similar to the one on the left, but with a different overlay. A thick red line runs vertically through the square, and a thick green line runs horizontally across it, intersecting at the center. This highlights the unique intersection of Broadway and the proposed project site.

## Union Square: Broadway Passes Directly Through it

The site for this project is doubly unique. Union Square is unique because it actually interrupts Broadway, and the site itself is unique because it occupies the corner at which this intersection takes place. This building will occupy a position that gives it the opportunity to present a facade that can be seen all the way down the avenue. This corner will become iconic as the facade that represents Union Square; a destination that pedestrians on Broadway will walk toward.





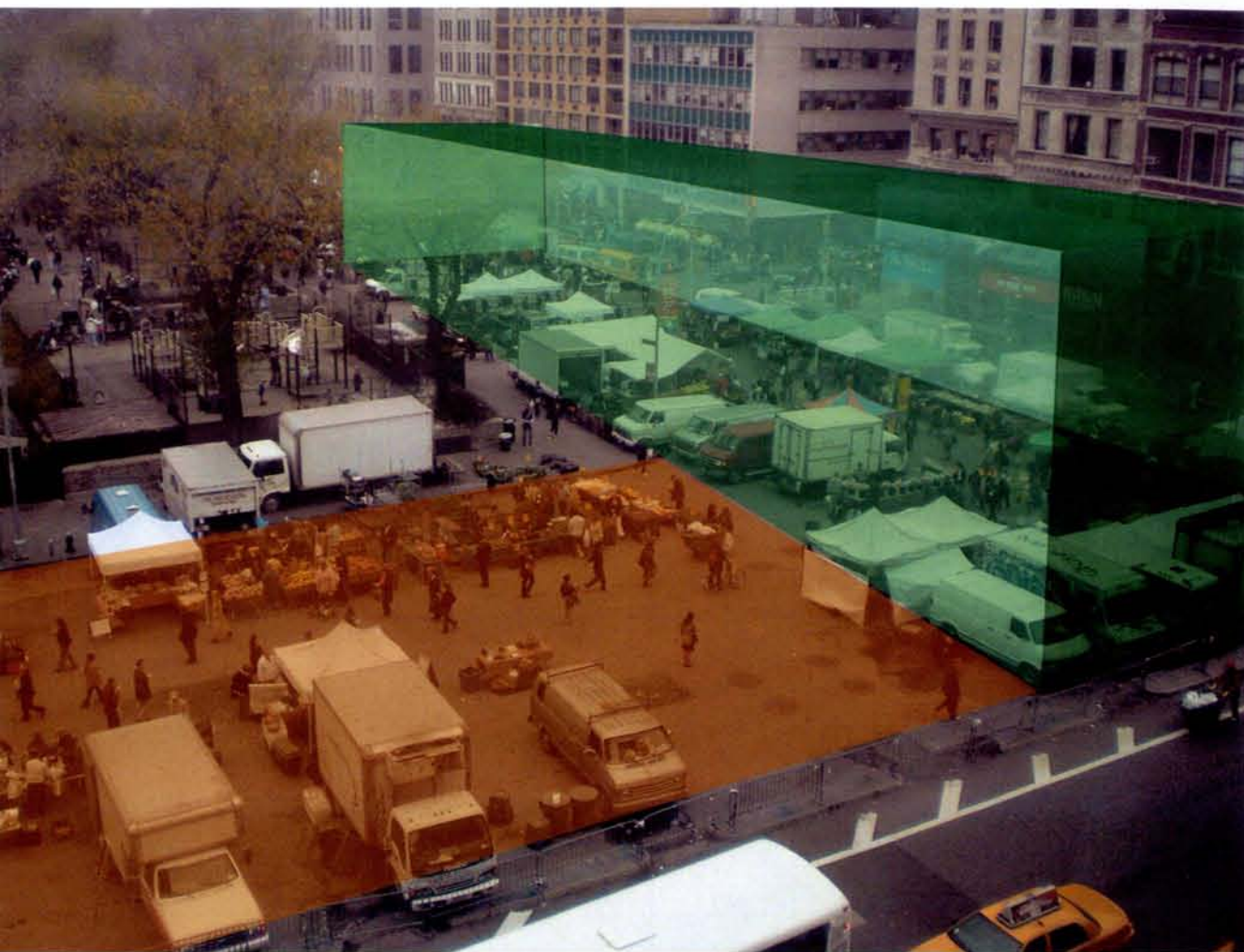
This site was chosen because it commands the line of sight down Broadway and because it was important to choose a site that would allow for maximum exposure of the facade to a large number of people. The broad side of the edifice will thus be turned toward the park and more specifically, toward the wide, flat gathering space that exists now and which will be renovated to enhance its ability to act thus in the future. There, all of the temporary programs that exist in Union Square today will continue to take place, but they will also be privy to the wide facade that will command the square in the future.

In addition, the proximity of adjacent buildings on the western side of the square presents an opportunity for close interaction, especially considering such institutions as Starbucks which already do a nice job of foregrounding issues of display.

Given the visual culture identified in the preceeding pages, a design with the characteristics laid out in this thesis will provide a fitting facade to both represent Union Square to the outside world and command the public space within.







## Program Selection and Supporting Technologies

The search for suitable programs meant a search for those that would satisfy two requirements: they needed to embody both temporality and the idea of simulation.

### Building Mass

Two main programs were chosen to inhabit the building mass. The first will be a Simulated Park and the second; a Center for Visual Media Interaction.

These two programs will enjoy moments of correspondence with each other when their respective characteristics mix and and engage and form new conditions. In addition, the flow of people being channeled into the structure from the subway below will become fuel for the play of the issues which this project addresses.

### Gathering Container

Outside there remains a broad, flat expanse that has not been included within the building massing but which will continue to be integral to this design and also to the life of Union Square. If the building is the stage, then this region is the space that serves the audience.

There will be several programs that bring this area to life throughout the year, as well as many other unofficial programs which will undoubtedly make their homes here. This space will always serve the program which has assigned itself to Union Square in the past: political demonstrations and public gatherings. But in addition to this, the Greenmarket Farmer's Market will take place during the summer and during the winter, when it retreats into the simulated park, it will be replaced by an ice skating rink.





# The Building Mass

## Center for Visual Media Interaction

The Center for Visual Media Interaction will be a space for complete immersion into the virtual. A variety of programs that include internet, movies, graphic art, and advertisement will take place in this virtual space. The building in general will be suffused with wireless internet; flooded, like a spatial invasion of the virtual into the real. The visual expression of this engulfment will be the projection of all these images onto the glass surfaces of the building. From the outside the space will be read as overflowing with virtual information. But this space will fluctuate with its usage. When there are fewer users, the space will express its temporality by disappearing. When there is no one engaging this virtual space, it will dwindle and disappear into inactivity. Its qualities as a simulation are obvious. The virtual brings to life and physical form to things that only exist within the mind otherwise. These virtual images are simulations of reality and they will engage the semiotic relationship between facade and content of the building by stating that they represent a space which is truly simulated.





Holoscreen technology makes much of this possible. Similar in design to LCD and DLP screens, an image is projected from behind onto glass. The effect is very dramatic and these screens can also be touch sensitive. This introduces a truly remarkable exhibition of floating imagery, seemingly detached from all hardware and therefore given an unprecedented lightness. Currently its most common application seems to be in the display cases of high-end retailers like Hugo Boss and mostly in Europe. It is a very useful device because it permits the shop owner to create an interface between merchandise and consumer that functions twenty-four hours a day, even when the store is closed, while not obscuring one's view of the merchandise from the window.

Given the fact that while the image is projected one can still see through to the other side of it, the activities and interactions of the users with the screen continue to be put on display for those outside. Our interaction with this floating world and its engagement with the proposed intervention allows user, image, and architecture to engage issues of light, floating temporality in profound ways. Imagine a fluid facade that is always changing according to whatever the user is thinking about.





## Simulated Park


Think of the park in Union Square, with all of its variations in temperature, with its bugs, its unpleasant smells, and its seasonal temporality. Then imagine a simulated one: it exists forever, requires no maintenance, is constantly heated or air conditioned to keep it comfortable, and exists at night in a more vivid form: it is illuminated dramatically while the real park falls into darkness. The simulated park will juxtapose itself against the real park. It will present to the users a choice between the real and the simulated.

Within the simulated park program will be many, smaller programs. Primary among these will be a restaurant. This will in some ways ensure that it is in constant use throughout the year, even when natural conditions on the outside are favorable. There will constantly be people performing on the facade, talking and eating. The simulated greenery will become the backdrop for the stage upon which the diners are performing. Also, street performers will bring life to the simulated park in the same way that they do the real one. Raised above the park, the developing stage-like quality is impossible to miss. All the activities normally associated with the park are raised up into the simulation of the park and are thus made doubly spectacular. A reflective facade adds to the ambiguity as it reflects the real park. Where does the simulation start and where does it end?

Here it is the freezing of nature's cyclical quality that calls to attention the program's simulated quality. While the trees outside wither and die in the winter and are again born in the spring, the simulated ones are perpetually green in an eerie continuum. This is made possible by the marvelous technology wherein plants are "stuffed and mounted" and become simulations of their former selves. Their simulated nature is further emphasized by the lack of floor depth supporting rather large plants. Such greenery is simply "bolted to the floor." (Mutations)



## The Technology of Simulated Greenery: the Simulation is Preferable to the Real

 **Mall Silks** is a company that manufactures "artificial" plants and trees. However, not all of them are exactly artificial.

*Our beautiful line of dramatic palm trees, classic pine topiaries, and bonsai are amazing to look at and enjoy. They are real, not manufactured... kept beautiful by a special natural preservation process. No one can tell they're not alive!(Mallsilks.com)*

The trees are grown in greenhouses and then are dissected and all their water is removed. It is replaced with the plant equivalent of embalming fluid. Next, designers are hired to reconstruct them and make them look beautiful.(Mutations)

What is even more incredible is that the company boasts in some cases that a synthetic product it produces is even better than the original:

*Mall Silks' custom specialty bamboo trees look better than the real thing. The trunks are synthetic bamboo poles that look totally authentic. The heights can range from 10 ft. to 35 ft. Convenient modular assembly reduces freight costs and makes for very easy installations.*

*Mall Silks' synthetic bamboo poles won't split like real ones do, and the appearance is identical. Available in green or brown tone, no two pieces are alike. The nodes vary on every pole so that a repetitive pattern is never created.*

*Water won't hurt them, and they are fire retarded.(Mallsilks.com)*



This simulated greenery will form the simulated park. The relatively thin floor depth will admit their simulated nature openly and without apology to the users of the building. After all, the company boasts that the simulation is preferable to the real.



### HAND CRAFTED TRANSITIONS

*Real wood branch is whittled to taper the end where the branch will be inserted. Modeling clay is applied and shaped to create a smooth transition which is then painted the color of the branch.(Mallsilks.com)*



### ARTIST TOUCHES

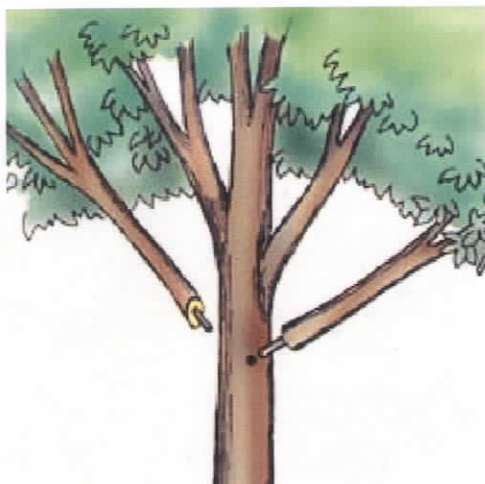
*Branch transitions, imperfections and cuts are hand painted to match the exact coloration of the trunk.(Mallsilks.com)*



The simulation compensates for the real's imperfections. It is better.

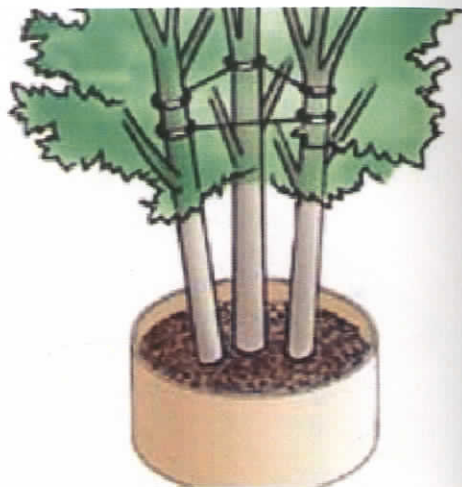
These trees will never droop or grow old.

Cyborg trees....



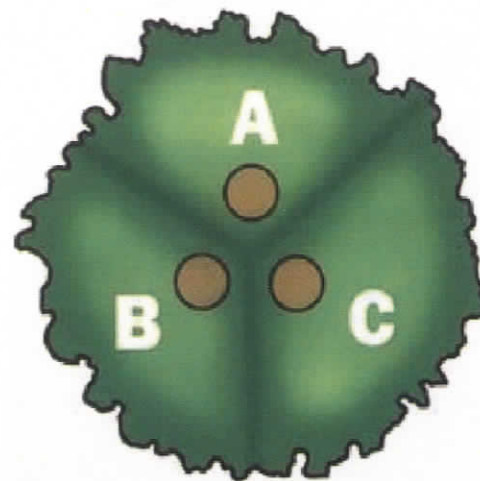
#### HELPING MOTHER NATURE

Additional branches are added in, to achieve greater symmetry. (Mallsilks.com)



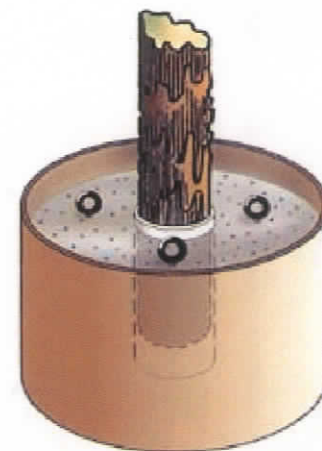
#### ADDED SECURITY

Cable system (supplied with multiple trunk trees) maintains tree integrity and eliminates spreading from wood drying. The cables are hidden above the foliage line and out of sight. (Mallsilks.com)



#### LOOKING GOOD

Properly placed multiple trunks form a full round canopy. (Mallsilks.com)



#### HIGH SECURITY BASE

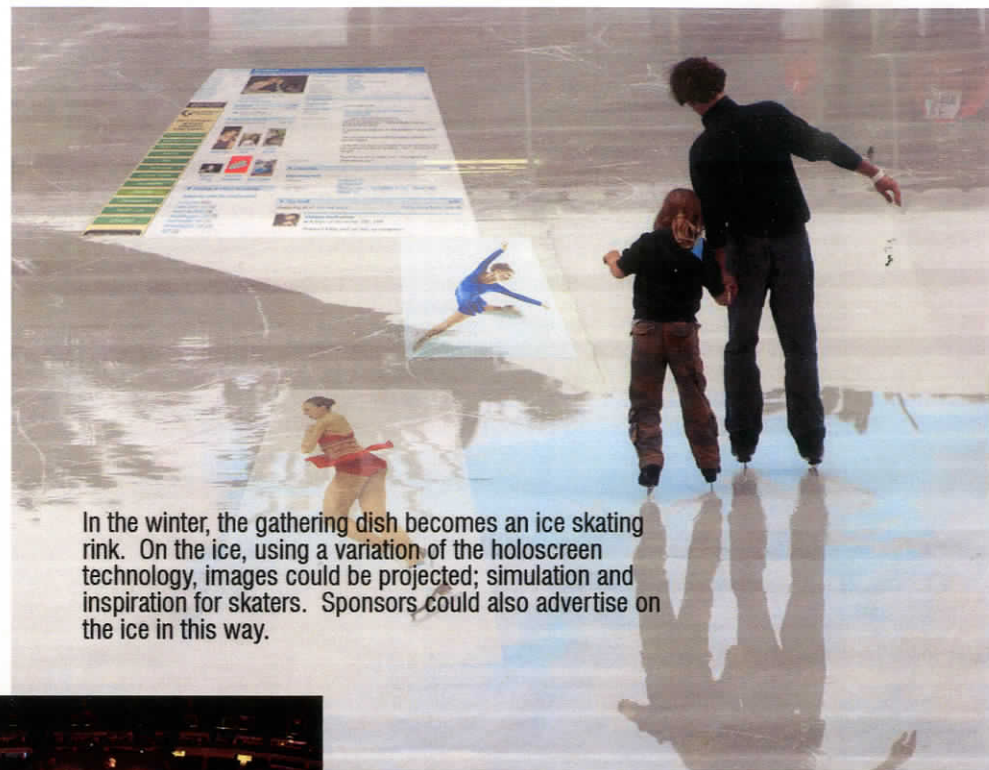
Concrete base has PVC male/female assembly system to prevent rotting to the natural tree trunk. (Mallsilks.com)



# The Gathering Container



Demonstrations located in this open space will be augmented by the broad facade of the proposed edifice. Also, the form of the redesigned open space will attempt to emphasize the idea of display.



In the winter, the gathering dish becomes an ice skating rink. On the ice, using a variation of the holoscreen technology, images could be projected; simulation and inspiration for skaters. Sponsors could also advertise on the ice in this way.



This Ice Projection System is the first of its kind. It is located at the HSBC Arena in Buffalo NY. The entire 200'x85' arena becomes an ice screen onto which a giant image is projected. It could be used on a smaller scale to interact with the occupants of the ice skating rink as shown above.



During the summer, the Union Square Greenmarket will continue to occupy the Gathering Container as it does today.

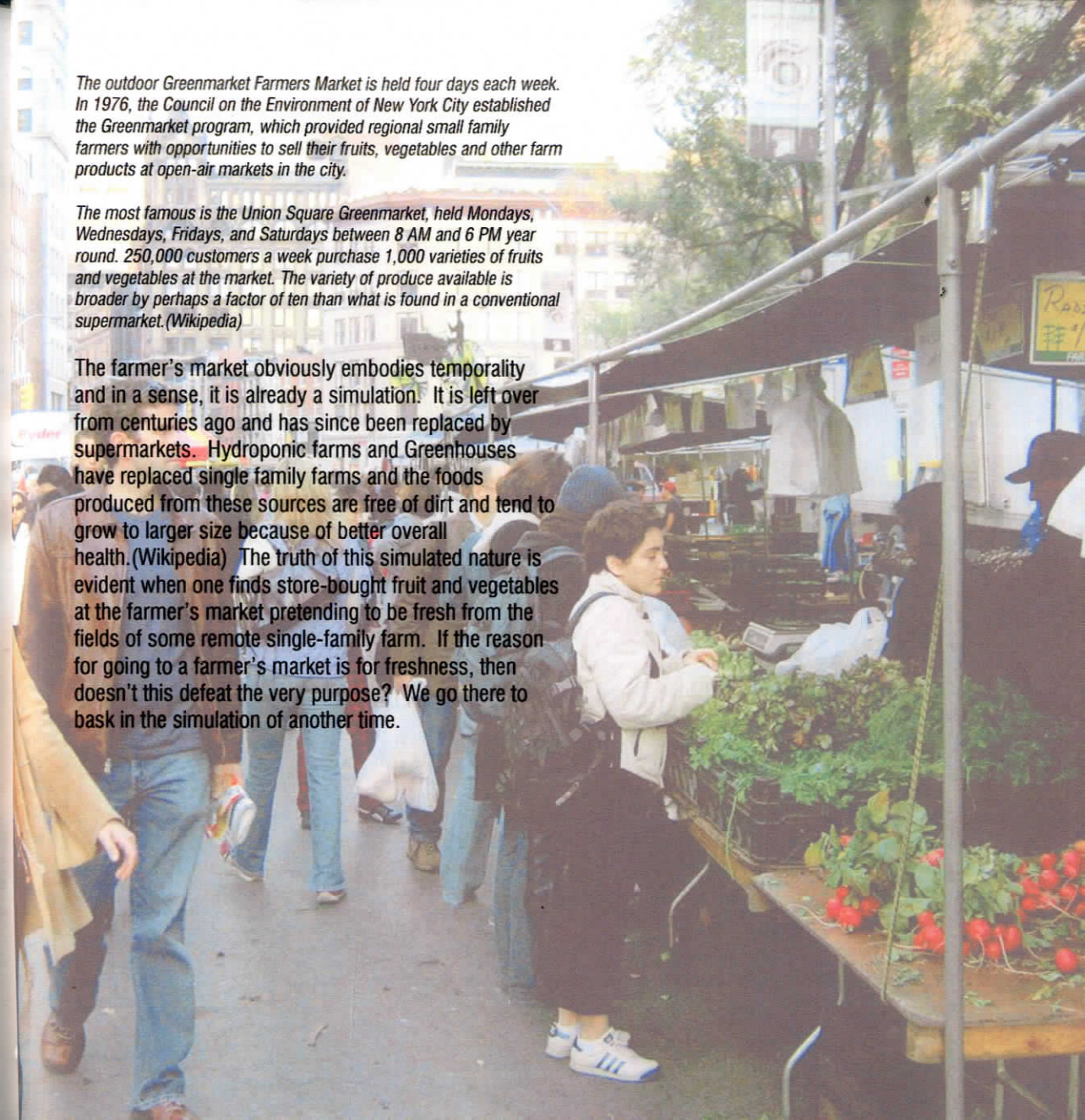


## History of the Greenmarket:

The outdoor Greenmarket Farmers Market is held four days each week. In 1976, the Council on the Environment of New York City established the Greenmarket program, which provided regional small family farmers with opportunities to sell their fruits, vegetables and other farm products at open-air markets in the city.

The most famous is the Union Square Greenmarket, held Mondays, Wednesdays, Fridays, and Saturdays between 8 AM and 6 PM year round. 250,000 customers a week purchase 1,000 varieties of fruits and vegetables at the market. The variety of produce available is broader by perhaps a factor of ten than what is found in a conventional supermarket. (Wikipedia)

The farmer's market obviously embodies temporality and in a sense, it is already a simulation. It is left over from centuries ago and has since been replaced by supermarkets. Hydroponic farms and Greenhouses have replaced single family farms and the foods produced from these sources are free of dirt and tend to grow to larger size because of better overall health. (Wikipedia) The truth of this simulated nature is evident when one finds store-bought fruit and vegetables at the farmer's market pretending to be fresh from the fields of some remote single-family farm. If the reason for going to a farmer's market is for freshness, then doesn't this defeat the very purpose? We go there to bask in the simulation of another time.





# Program Space Allocation

This is an initial attempt to probe the nuances of program. It is, at this point, a work in progress at best.

## Simulated Park

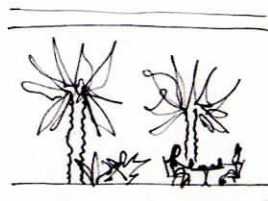
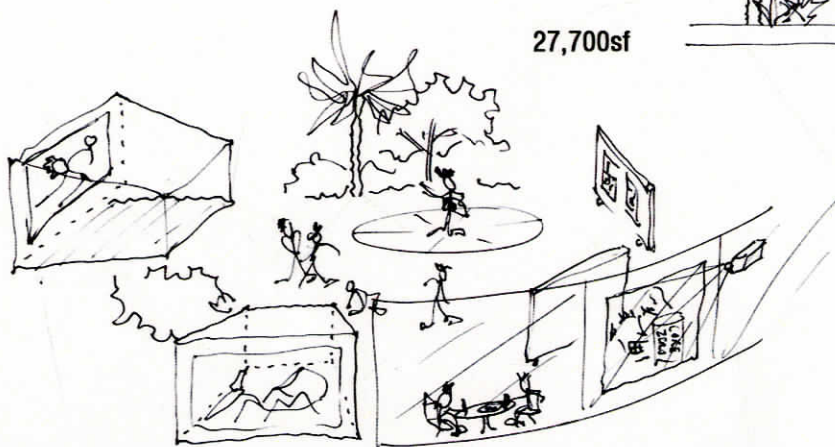
### Central Programs

Restaurant	2000sf
Temporary Market Space	8000sf
Impromptu Performance Spaces(4)	2000sf(500ea)
Temporary Gallery	2000sf
Temporary Retail Structures(4)	2000sf(500ea)
Simulated Green Space	10,000sf

### Support

Administration Office	400sf
Maintenance Office	500sf
Storage	800sf
Restrooms	AR

27,700sf



## Center for Visual Media Interaction

### User as Receptor

Flexible Film Screening Space	1500sf
Cinema(4)	10,000sf(2500ea)
Individual Film-Viewing Rooms/Booths	2000sf
DVD Storage Area	500sf
Temporary Gallery	2000sf

### Two-Way Interaction

Internet Browsing Lounge + Café	2000sf
Lounge	2000sf

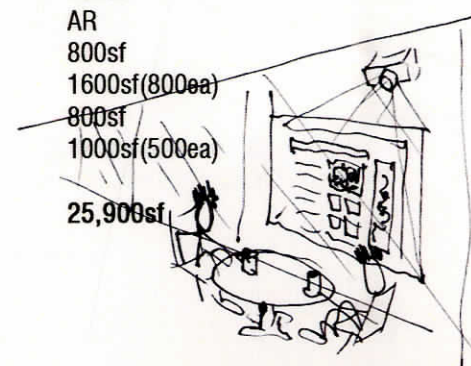
### User as Projector

Digital Studio	800sf
----------------	-------

### Support

Administrative Office	400sf
Security Office	500sf
Restrooms	AR
Lobby	800sf
Conference Rooms(2)	1600sf(800ea)
Storage	800sf
Classroom(2)	1000sf(500ea)

25,900sf





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